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ABSTRACT

This report describes the programs and activities developed and supported by the National Endowment for the Arts during 1971-1972. The organizational framework of the Arts Endowment in the federal government is outlined as foundation for detailed discussion of twelve programs of the arts Endowment. These chapters include descriptions of programs in the following areas: architecture and environmental arts, dance, education, expansion arts, literature, museums, music, public media, special projects, theater, visual arts, and federal-state partnership. Lists of contributors to the treasury fund, a history of authorizations and appropriations, and a summary of grants in 1971-1972 are included. (SHM)

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New Dimensions for the Arts
1971-1972

National Endowment for the Arts

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"The important thing now is that government has accepted support of the arts as one of its responsibilities—not only on the Federal level, but on the State and local levels as well. And increasingly, governments at all levels see this not only as a responsibility but also as an opportunity—for there is a growing recognition that few investments in the quality of life in America pay off so handsomely as the money spent to stimulate the arts."

Richard Nixon
May 26, 1971
Speech: The Arts A Creative Partnership
Washington, D. C., to the
Associated Councils of the Arts

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Contents

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JUN 23 1973

5 Introduction
9 National Foundation on the Arts and the Humanities
13 Programs of the Arts Endowment
  13 Architecture + Environmental Arts
  17 Dance
  23 Education
  29 Expansion Arts
  35 Literature
  39 Museums
  43 Music
  49 Public Media
  53 Special Projects
  57 Theatre
  63 Visual Arts
  67 Federal-State Partnership
71 The Treasury Fund 1971-1972 Contributors
86 History of Authorizations and Appropriations
87 Summary of Grants 1971-1972
133 Staff of the National Endowment for the Arts
134 Acknowledgments
135 From the White House

Introduction

The period between July 1, 1970, and June 30, 1972, known in government parlance as fiscal 1971 and fiscal 1972, will undoubtedly be judged in the future reckoning of the arts in America as among the most significant in their history.

These two years were important not only in terms of the increased and broad-based financial support for the country's artists and art institutions, but this period also marked a turning point in public, and therefore governmental attitudes toward the involvement of the arts in our society and the importance of the arts to the total fabric which clothes a civilization.

The Sixties had seen the framework built. In March 1962, President Kennedy appointed August Heckscher as his Special Consultant on the Arts and asked him to survey and evaluate the impact of existing government programs and policies affecting the arts and to make recommendations for future action. Soon after his appointment, Mr. Heckscher expressed the belief that the United States was "entering a period when in terms of the genius and ability of individual artists in all fields, and when in terms of the excitement and enthusiasm of the great public, we are witnessing a kind of renaissance such as we have not had before and which in the decades to come may well place us in the very forefront of the civilized world.

"There are in the people new desires, new ardors," Heckscher noted. "You cannot travel about this country today without finding in every city there are plans afoot to do something new with the life of that place: to build a cultural center, to create an opera group, to make of that city a center for culture and for the arts" . . . He goes on to say that the Kennedy administration in its effort to assist the arts is responding to these forces already in being.

August Heckscher submitted a report, *The Arts and the National Government,* to President Kennedy on May 28, 1963. Among the recommendations: (1) that the post of Special Consultant on the Arts be made permanent, with its rank raised to that of Special Advisor; (2) that the President establish an Advisory Council on the Arts; (3) that legislation already pending in Congress to create a National Foundation on the Arts be endorsed.

There was little time for President Kennedy to implement these recommendations. When President Johnson assumed office, he appointed Roger L. Stevens as Special Assistant to the President on the Arts—the first full-time presidential advisor on the arts in the nation's history—and gave him the additional assignment of developing Congressional support for a permanent arts agency within the Federal Government.

By late summer of 1964, both houses of the Congress had passed legislation approving an advisory council on the arts. President Johnson signed Public Law 88–579 on September 3, 1964, establishing the National Council on the Arts, an advisory body of 24 distinguished citizens prominent in the arts who were given the responsibility for recommending ways to maintain and increase the cultural resources of the nation and to encourage and develop greater appreciation and enjoyment of the arts by its citizens. Because no funds for the Council had been appropriated, the assignment given the distinguished Americans appointed to the Council by President Johnson was essentially one of planning. The Council put itself on record as supporting legislation to establish a government agency to assist the arts.

Just one year after the Council was established, such a government agency came into being. On September 29, 1965, President Johnson signed Public Law 89–209 providing for the creation of the National Foundation on the Arts and the Humanities. The organizations making up the Foundation were: the National Endowment for the Arts, with its advisory National Council on the Arts; identical organizations for the Humanities, and a Federal Council on the Arts and the Humanities. The Endowments are basically grant-making agencies; the National Councils are advisory bodies to the respective Endowments; and the Federal Council is an advisory body established primarily to promote coordination between the programs and activities of the Endowments and activities of other federal agencies.

For that first fiscal year (1966), the National Endowment for the Arts received a modest appropriation of $2.5 million. But it was a beginning. By fiscal 1970, the appropriation for the Arts Endowment had gradually climbed to $8.25 million. The agency also began to achieve its remarkable record of generating $3 to $4 from other sources for every federal dollar spent, an excellent indicator of the growing public interest and concern for the nation's cultural well-being.

On September 3, 1969, President Nixon nominated Nancy Hanks to be Chairman of the National Endowment for the Arts. She was sworn into office on October 6, 1969; and Michael Straight was appointed Deputy Chairman on November 20, 1969.

With the leadership of President Nixon and the strong bipartisan support of Congress, the years that followed were a period of remarkable growth for the Endowment and its programs. Funds for fiscal 1971 jumped to $15 million; for fiscal 1972, to $29,750,000. The two years under consideration in this report, therefore, saw appropriations for the National Endowment for the Arts nearly quadrupled—from $8 million to $30 million.

With these significant increases, the Endowment could expand many of its existing programs to meaningful levels and at the same time undertake new and challenging cultural efforts unparalleled in the history of American government:

- A major program of assistance to the nation's symphony orchestras, launched with $3 million in grants in fiscal 1971, rising to over $4 million in fiscal 1972.
- A $1 million pilot program in fiscal 1971 to aid museums, followed by a $4 million program of assistance the next year.
- Creation of the Expansion Arts Program to assist and encourage community-based activities—arts at the "grass roots" level —ranging from the folk heritage of Appalachia, the diverse Indian legacy and the culture of the Spanish-speaking Americans, to the vital arts of the inner city.
- Initiation of a pilot program in fiscal 1972 to enable the large professional dance companies of the country to bring their performances to cities around the nation.
- Creation of a new program in Public Media to assist television, radio, and film programming in the arts; regional film centers, film preservation, upgrading of film education, and increased opportunities for young artists.
- Extension of programs of support to individual artists: choreographers, writers, painters, poets, sculptors, photographers, jazz musicians, playwrights, and art critics.
- Establishment of a new program area for Architecture + Environmental Arts, reflecting the increasing concern for our physical environment.
- Expansion of the Artists-in-Schools Program, enabling 635 painters, sculptors, poets, filmmakers, dancers, and craftsmen to engage school children in all 50 states and five special jurisdictions in exciting new learning experiences. (The program enlists the cooperative efforts of the Endowment, the Office of Education, the Bureau of Indian Affairs, the state arts councils, schools, students, and, of course, the individual artists.)
- Development of a jazz program, from a pilot effort of $20,000 in fiscal 1970, to $250,000 in fiscal 1972.
- A major program of assistance to the nation's opera companies, for improving artistic and administrative standards, increasing the audience for opera, and providing expanded career opportunities for young American artists.
- Substantially increased assistance to resident professional theatres across the country for production of new plays, staff development, extended educational and community services, and audience development.

All of these programs were developed by the Endowment with the guidance of the National Council on the Arts, a number of advisory panels and councils, and numerous consultants, all highly respected experts in all the art forms.

In creating and implementing its programs through these years, the Endowment was guided by the broad goals set up by the National Council on the Arts:

Availability of the Arts: making our cultural resources more available to all people throughout the country.

Cultural Resources Development: strengthening our major cultural institutions so they can more adequately serve the people.

Advancement of our Cultural Legacy: preserving our heritage and enhancing future creative development.

For the first time in the history of the United States, as President Nixon said in his address to the Associated Councils of the Arts conference in Washington, May 26, 1971, the government had "accepted support of the arts as one of its responsibilities—not only on the Federal level, but on the state and local levels as well."

Encouragement of the state arts councils was the intent of Congress when it established the Endowment and stipulated that a portion of the Endowment's budget should be allocated each year directly to the state arts councils. Only 18 councils were in existence before 1965, the year the Endowment was established. By 1972, there were councils in each of the 50 states and the five special jurisdictions.

Increased funding for the Endowment has meant that the Endowment could in turn grant larger allocations to the state councils. The councils each received $36,000 from the Endowment in fiscal 1970. The figure reached $75,000 in 1971; and $101,320 in fiscal 1972—all in addition to growing state appropriations and increased private monies raised by the state councils. The growing energy and strength of the state arts councils and their accomplishments on behalf of the arts at the local level are among the most exciting aspects of the nation's cultural scene.

There was another new dimension for the Endowment during the years under review: an effort to upgrade the quality of design within the Federal Government. In May 1971, President Nixon directed the heads of all executive departments and agencies to survey their operations and assess how the arts and artists could benefit government programs and how these programs could assist artists and the arts. The President asked Nancy Hanks, Chairman of the National Endowment for the Arts, to coordinate the replies and recommendations.

Based upon the responses to the survey and the recommendations of the National Council, the President, just one year later, on May 16, 1972, announced that the government would move forward on four fronts:

- The Federal Council on the Arts and the Humanities, of which the Endowment's Chairman is a member, would sponsor annual Design Assemblies for federal administrators and artists.
- The National Endowment for the Arts would appoint a special ad hoc task force committee to review and expand the publication, *Guiding Principles for Federal Architecture,* to improve the quality of federal architecture across the country. The Endowment would also recommend a program for including art works in new federal buildings.
- The National Endowment for the Arts would also coordinate efforts to upgrade all federal graphics and publications.
- Concurrent with these activities, the Civil Service Commission would review procedures for rating and employing artists for the federal service.

In announcing the new design program, the President noted, "The people of this country are increasingly concerned—and properly so—with the physical appearance of their communities. There should be no doubt that the Federal Government has an appropriate and critical role to play in encouraging better design, and I am hopeful that the actions announced today will enable the Government to reflect new standards of excellence in all of its design endeavors."

The two years chronicled in this publication provide new dimensions for the arts in many ways: economically, with funds approaching useful levels for the first time in America's history; socially, with new federal, state, local, and private relationships built; politically, with the strong growth of the state and federal partnerships as exemplified by the state arts councils; and, basic to all discussion, artistically.

With the expansion of the Endowment's existing programs and the initiation of new ones, for the first time most of the artistic disciplines can now be partners with the Federal Government in the effort to improve the quality of life for all Americans.

Americans realize a little more each day the potential of artists and the arts for enriching their daily lives and making communities better places in which to live. By every index, interest in the arts grows in spectacular terms. Museum attendance has soared to more than 600 million visits a year. The dance audience has grown 600% since 1965—and most of this growth has occurred outside of New York City. Annual concert attendance has reached 12 million. A Gallup Poll published in January 1972, *Attitudes of College Students Toward the Arts,* reported that 76% of the young people contacted stated that the arts should play a more important part in the daily lives of Americans. Young people in particular have been part of the spectacular growth of interest and activity in the arts.

The National Endowment for the Arts has had a successful beginning. Financial problems continue to plague both artists and the arts; yet the initiatives by the Endowment underscore the importance of the federal role in generating cooperative efforts by the public and private sectors, and increased support for the arts from all segments of society, making it possible to achieve new dimensions in the arts. The Endowment has created a solid foundation on which to build.

National Foundation on the Arts and the Humanities

While the description of the organizational framework of the Arts Endowment in the Federal Government can give little concept of the impact upon the arts made by this agency, the formal structure which makes possible this impact is interesting to examine.

The National Foundation on the Arts and the Humanities provides the basic framework. The Foundation was established as an independent agency of the Executive Branch of the Federal Government by the National Foundation on the Arts and the Humanities Act of 1965. The Act, Public Law 89–209, was last amended by Public Law 91–346 in 1970.

The National Foundation is composed of the Federal Council on the Arts and the Humanities, the National Endowment for the Arts, and the National Endowment for the Humanities. The two Endowments, advised by their respective Councils, formulate their own programs, but share an administrative staff.

The National Endowment for the Arts carries out programs of grants-in-aid to official arts agencies of the states and U.S. jurisdictions, to nonprofit, tax-exempt organizations, and to individuals of exceptional talent.

The Arts Endowment is headed by a Chairman, nominated by the President and confirmed by the Senate.

Grants by the Endowment to the state and jurisdictional arts councils under the Federal-State Partnership Program are made in accordance with the terms set forth in the National Foundation on the Arts and the Humanities Act of 1965, as amended, and are administered by the individual state arts agencies. The Endowment's programs are developed by the Chairman and the staff, with the advice of the National Council on the Arts and Advisory Panels. As a general rule, applications for grants, which fall within the established programs of the Endowment, are referred to panels of experts chosen from all regions of the United States. The deliberations of the panels are brought before the National Council for recommendation, and to the Chairman for final determination.

The Federal Council on the Arts and the Humanities, established within the National Foundation on the Arts and the Humanities by the Act, is composed of the Chairmen of the two Endowments, the United States Commissioner of Education, the Secretary of the Smithsonian Institution, the Director of the National Science Foundation, the Librarian of Congress, the Director of the National Gallery of Art, the Chairman of the Commission of Fine Arts, the Archivist of the United States, a member designated by the Secretary of State, and a member designated by the Secretary of the Interior. The Federal Council promotes coordination between the two Endowments' programs and those of other federal agencies which support the arts and humanities and participation of its members' agencies in major and historical national events.

The National Council on the Arts is composed of the Chairman of the National Endowment for the Arts, who serves as Chairman of the Council, and 26 private citizens, appointed by the President, who are widely recognized for their broad knowledge of the arts, for their experience, or their profound interest in the arts.

The Council advises the Chairman on policies, programs, and procedures, and reviews and makes recommendations on applications for financial assistance made to the National Endowment.

Members of the National Council on the Arts during the years 1971 and 1972, included the following distinguished Americans:

Nancy Hanks, Chairman
Maurice Abravanel
Marian Anderson
Richard F. Brown
Jean Dalrymple
Kenneth N. Dayton
Charles Eames
Duke Ellington
O'Neil Ford
Virginia B. Gerity
Lawrence Halprin
Huntington Hartford
(appointment ended January 1972)
Helen Hayes
Charlton Heston
Richard Hunt
James Earl Jones

Harper Lee (Appointment ended January 1972)
Charles K. McWhorter
Jimilu Mason
Robert Merrill
Gregory Peck
Rudolf Serkin
Beverly Sills
Edward Villella
E. Leland Webber
Donald Weismann
Nancy White
Anne Potter Wilson
Robert E. Wise

In September 1972, eight new Council members were appointed to six year terms by the President to replace the Council members whose terms had expired. The new appointees were: Henry J. Cauthen, Clint Eastwood, Judith Jamison, James D. Robertson, Rosalind Russell, Billy Taylor, Eudora Welty and James Wyeth.

Former Members of the National Council on the Arts

Roger L. Stevens, Chairman (1965-69)
Robert Berks (1969-70)
Leonard Bernstein (1965-68)
Anthony Bliss (1965-68)
David Brinkley (1965)
Albert Bush-Brown (1965-70)
Agnes de Mille (1965-66)
Paul Engle (1965-70)
Rene d'Harnoncourt (1965-68)*
Richard C. Diebenkorn (1966-69)
Ralph Ellison (1965-66)
R. Philip Hanes, Jr. (1965-70)
Reverend Gilbert Hartke, O.P. (1965-66)
Ruth Carter Johnson (1969-70)
Herman David Kenin (1965-68)*
Eleanor Lambert (1965-66)
Warner Lawson (1965-68)*
Elizabeth Ashley Peppard (1965-66)
William L. Pereira (1965-68)
Sidney Poitier (1966-70)
Richard Rodgers (1965-68)
David Smith (1965)*
Oliver Smith (1965-70)
John Steinbeck (1966-68)*
Isaac Stern (1965-70)
George Stevens, Sr. (1965-70)
James Johnson Sweeney (1965-68)
Otto Wittmann (1965-66)
Minoru Yamasaki (1965-69)
Stanley Young (1965-66)

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* Deceased

In the process of reviewing grant applications, the Arts Endowment staff consults with panels of experts chosen from all regions of the country. During the years 1971 and 1972, the following men and women served on Advisory Panels.

Dance Advisory Panel

Roger Englander, Co-Chairman
Deborah Jowitt, Co-Chairman
George Beiswanger
Cora Cahan
Jerry Bywaters Cochran
Merce Cunningham
Martha Hill Davies
Alexander Ewing
Kathleen Stanford Grant
Thelma Hill
C. Bernard Jackson
Joe Layton
Stella Moore
Frances Poteet
Judith Sagan
Allegra Fuller Snyder
Michael Steele

Expansion Arts Advisory Panel

Manuel A. Rodriguez, Chairman
Stephen Benedict
Leslie Butler
Marie Cirillo
Enrique Duran
Miriam Colon Edgar
Makoto Iwamatsu
Anthony S. Keller
Joan Sandler

Literature Advisory Panel

Simon Michael Bessie, Chairman
James Boatwright
Robert Gottlieb
Richard Howard
Hugo Leckey
N. Scott Momaday
Toni Morrison*
Thomas Parkinson
Webster Schott

Museum Advisory Panel

Evan Turner, Co-Chairman
Louis C. Jones, Co-Chairman
J. Carter Brown

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* Joined Panel in Fiscal 1972

Richard F. Brown
Bruce B. Dayton
J. C. Dickinson, Jr.
Barry Gaither
James Haseltine
Sherman Lee
Gerald Nordland
Daniel Robbins
Harold Rosenberg
John R. Spencer
Joshua Taylor
Jack Tworkov
James Woods

Music Advisory Panel

Donald L. Engle, Co-Chairman
Peter Mennin, Co-Chairman
A. Beverly Barksdale
Richard M. Cisek
Willis Conover
Roger Hall
R. Philip Hanes, Jr.
Robert Mann
Gian-Carlo Menotti
Benjamin Patterson
Russell Patterson
David Rockefeller, Jr.
Max Rudolf
William Severns
Robert N. Sheets
Risë Stevens
Howard Taubman
William E. Thomson
Alfred Wallenstein

Jazz Advisory Panel

Willis Conover, Chairman
John G. Gensel
Milton Hinton
Marian McPartland
Dan M. Morgenstern
Russell Sanjek

Public Media Advisory Panel

Roger Englander, Chairman
James Blue
John Macy**
Arthur Mayer*
Dean Myhr
Donn Pennebaker
Sheldon Renan
David Stewart*
George Stoney
Willard Van Dyke

State and Community Special Projects Advisory Panel

Durward B. Varner, Chairman
Ralph Burgard
James Camp
Norman L. Fagan
Barnet Fain
Cliff Frazier
John H. MacFadyen
Marjorie Phillips
Mel Powell
Shelley Shakas*
Robert A. Wykes

Theatre Advisory Panel

Robert Crawford, Chairman
Kenyon Bolton
Robert Brustein
Gordon Davidson
Zelda Fichandler
Earle Gister
John Lahr
Edith Markson
Joseph Papp
Harold Prince
Lloyd Richards
Donald Seawell
Louise Tate
Jean-Claude van Itallie
Frank Wittow
Peter Zeisler

Visual Arts Advisory Panels

Art Critics' Fellowships

Robert Herbert
Linda Nochlin
William Seitz

Artists' Fellowships

F. Van Deren Coke
James Demetrion
Mel Edwards
Ted Potter
Stephen Prokopoff
Wayne Thiebaud

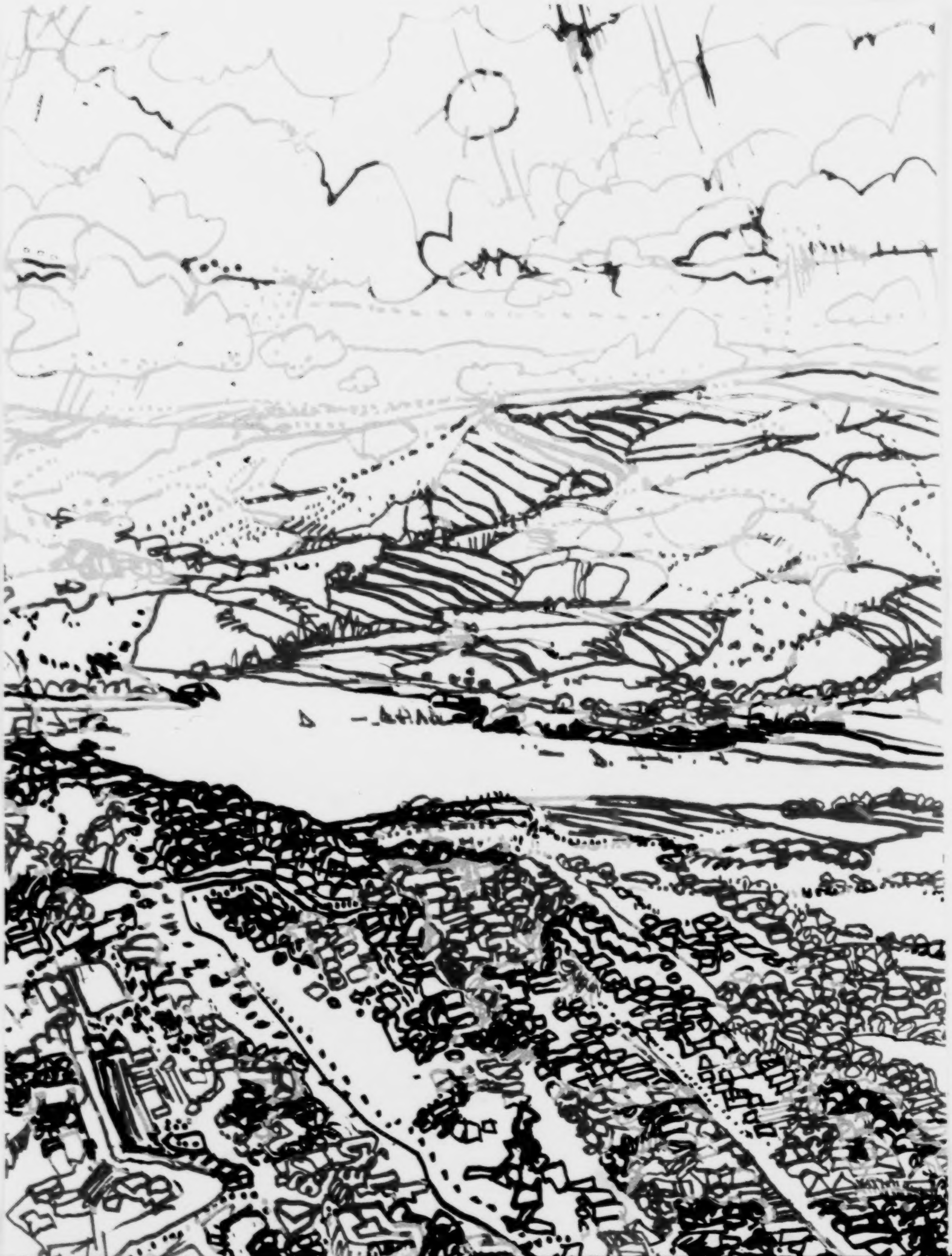
Photography Fellowships

F. Van Deren Coke
Alan Fern
John Szarkowski

Workshop Program

Elizabeth Baker
Kynaston L. McShine
Irving Sandler

* Joined Panel in Fiscal 1972
** Retired from Panel in Fiscal 1972



Architecture + Environmental Arts

"The people of this country are increasingly concerned—and properly so—with the physical appearance of their communities," President Nixon declared on May 16, 1972, in a three-part "Message on Design." Noting that this major policy statement was based on recommendations from the National Endowment for the Arts, he concluded, "There should be no doubt that the Federal Government has an appropriate and critical role to play in encouraging better design."

The President's support of the design professionals who seek to create a better man-made environment represents a special opportunity for the Endowment's Architecture + Environmental Arts Program to influence the design standards of the Federal Government and stimulate active public interest in these elements of the environment.

The appointment of Bill N. Lacy, former dean of the University of Tennessee's School of Architecture, as Program Director in mid-1971 brought the development of new guidelines to the Architecture + Environmental Arts Program. In a planning paper outlining his thoughts on the Program's operating milieu, he expressed an aim to encompass "all of those arts and professions whose prime concern is in the shaping of the physical environment."

Fiscal 1971 Grants

Significant projects funded in fiscal 1971, before the present guidelines were formulated, included a $25,000 grant to the America the Beautiful Fund of the Natural Area Council, Inc. to provide "Environmental Design Internship Grants for Civic Projects." These Internships were awarded in architecture, planning, and landscape architecture and enabled students to gain practical experience while working on design projects in small public agencies throughout the country.

In fiscal 1972, support of the Fund was continued with a grant of $30,000.

Fiscal 1971 saw the conclusion of a major program, Student Travel Fellowships, which had been operational in 1967, 1969, and 1970, and provided fellowships for senior students in architecture, planning, and landscape architecture to travel and see outstanding works of design. These fellowships were replaced in fiscal 1972 by the Graduate Thesis Fellowship Program, which assists graduate students with costs relating to thesis work. In its first year of operation, grants totaling $28,500 went to 38 individuals nominated by the deans of their schools of architecture, industrial design, and planning.

The emergence of behavioral sciences as an ingredient of the design process was acknowledged with a fiscal 1971 grant of $4,000 to Barrie B. Greenbie, Professor of Planning at the University of Massachusetts, to study the relation of territorial behavior to urban planning.

Over the past two years, a number of publications important to the professional architect, designer, and, in some cases, the interested layman, were funded. They include:

A grant of $12,500 to G. E. Kidder Smith, distinguished author, lecturer, and photographer, enabling him to complete a two-volume photographic project surveying American architecture from the year 1800 to the present. This work is expected to gain acceptance as the most comprehensive of all architectural photography collections.

A grant of $2,000 to the Massachusetts Institute of Technology to assist the M.I.T. Press with the publication of *Learning from Las Vegas* by Denise Scott Brown, Robert Venturi, and Steven Izenour. The book presents a comprehensive study of the commercial or popular roadside environment in America.

A grant of $5,000 to William M. C. Lam, a prominent lighting consultant, for a textbook on lighting design for architects and designers.

Assistance to the American Society of Landscape Architects Foundation for the publication of the first handbook of landscape architecture practices. The grant was for $10,000.

An Expanded Program in 1972

The re-examination leading to a new set of Architecture + Environmental Arts guidelines was carried out as the Program's budget was being substantially increased. Thus it was possible to initiate many, though by no means all, of the kinds of activities envisaged by the new set of guidelines. In addition to the Graduate Thesis Fellowship Program, fiscal 1972 grants went to projects in three areas of environmental concern: professional education and development, public education and awareness, and facilities for the arts.

Professional Education and Development

In fiscal 1972 projects were funded to assist universities and other institutions in educating new professionals and re-educating those already in the field. Special emphasis was given to the development of environmental design education programs for minority groups. Some examples:

For collaborative project of the Architecture Department, Hampton Institute, and the Landscape Architecture Department, University of Massachusetts, $11,000 to design a conference center for the new community of Soul City, North Carolina.

A $6,539 grant to the North Carolina Agricultural and Technical State University, being used by this predominantly black school to develop a recruitment program aimed at doubling the architectural-engineering enrollment.

A $12,000 grant to Carlos Campbell, a resident of Reston, Virginia, to support the preparation of a book on planned communities with emphasis on the experience of black residents.

A $15,000 grant to the National Recreation and Park Association to assist William H. Whyte, noted land-use authority, to produce five 20–30 minute film segments of his studied observations of recreational life on the streets, sidewalks, and open spaces of the city.

During the years under review, the National Endowment for the Humanities joined the Arts Endowment in funding the final two volumes of an eight-volume series based on the work of the late E. A. Gutkind, one of the world's eminent authorities on urban development. When completed, this series promises to be accepted as the definitive history of European urban planning. The 1971 grant was for $25,700 and, in 1972, $17,200 was awarded to assure completion and publication of the final volumes in late 1972. Gabriele Gutkind, the author's daughter, is carrying out the project.

Public Education and Awareness

An encouraging start was made in fiscal 1972 with the development of environmental education programs designed to stimulate public interest in the aesthetic environment. Thirteen grants totaling $192,772 were made. Examples follow.

A $25,000 matching grant went to joint recipients—the Boston Architectural Center and the Association of Collegiate Schools of Architecture—for an unusual intra-professional purpose. Teaching fellowships of $1,000 went to 50 graduate students and professors to enable them to conduct environmental design education classes for public school teachers in the Boston area.

A $10,000 grant to the Maryland Arts Council enabled the preparation of a report titled *1% Art in Civic Architecture.* The publication documents how the city of Baltimore commissioned nearly 150 works of art and incorporated them into its civic architecture. During an eight year period, Baltimore spent over $1 million on art, 1% of its total expenditures on public buildings.

A $30,325 grant to the Los Angeles Unified School District provided funds for an environmental project for four fifth grade classes. Students designed and built a scale model of an entire city and in the process were introduced to basic concepts of city planning. In order to do this, they had to learn a broad range of subject matter from mathematics and physical science to social problems and design.

Facilities for the Arts

Historically in all societies the arts have played an important role in shaping the attitudes and behavior of people. Thus it is particularly important that facilities for the arts, both old and new, be developed, renovated, and utilized to keep pace with increased public enthusiasm.

Nine grants in this category were awarded in fiscal 1972 totaling $127,666. The Endowment limited its grants to research studies for arts facilities, particularly those dealing with converting older, obsolete buildings. Examples are:

A $23,550 grant to Educational Facilities Laboratories, Inc., New York City, to work with the architectural firm, Hardy Holzman Pfeiffer Associates, on a study of methods and means of converting unused railway stations into cultural and educational centers.

A $21,200 grant to enable the Human Services Corporation of Lowell, Massachusetts, to study the possible restoration of an old mill on the Merrimac River, with a view toward converting it into a community arts center.

A $6,000 grant to The Chicago School of Architecture Foundation to assist in the establishment of an architectural and cultural center within Chicago's first officially designated landmark, the Glessner House.

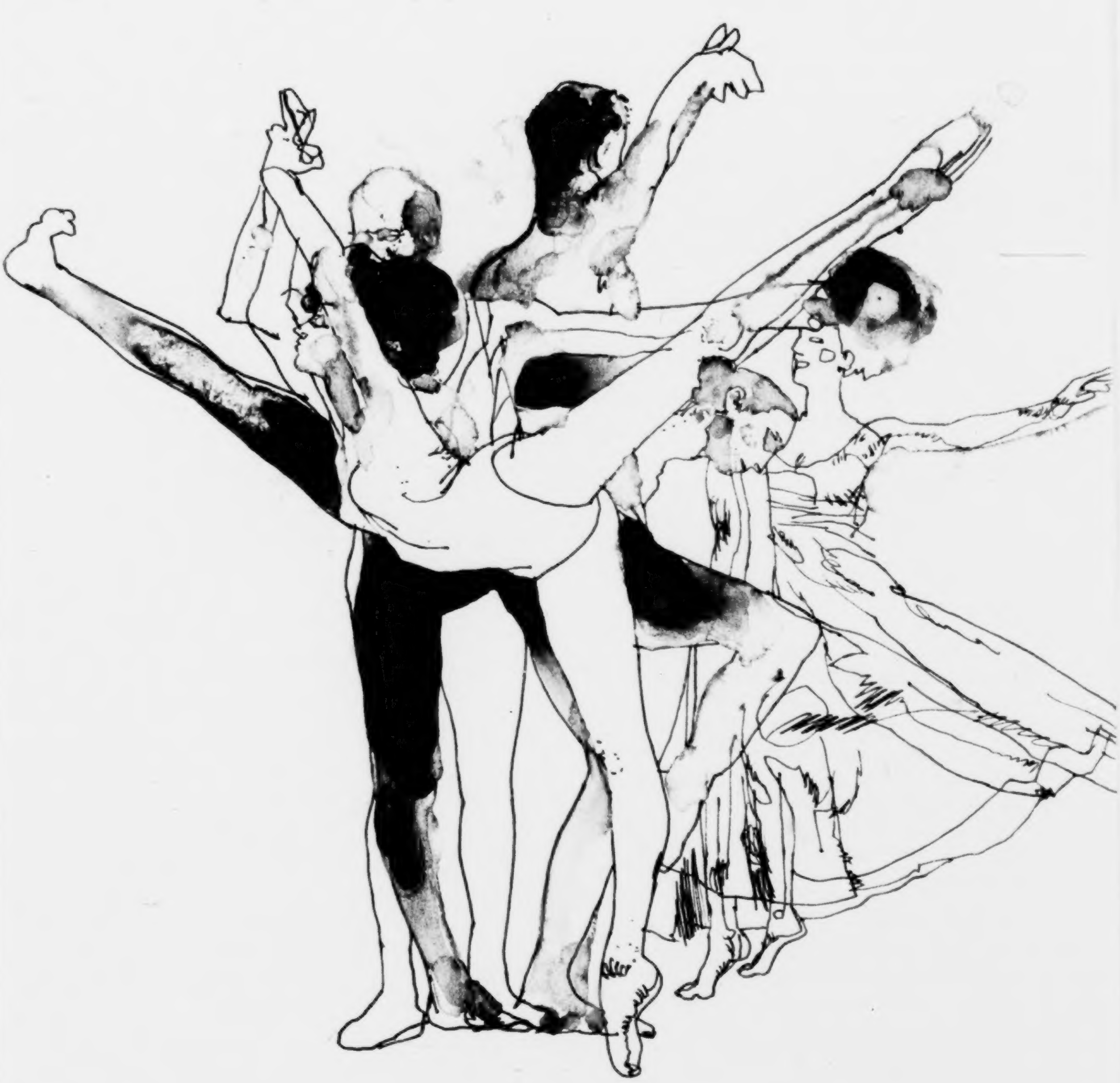
A $20,000 grant to the Minnesota State Arts Council to fund the employment of an "advocate arts planner" to study ways in which cultural activities of the new-town-in-town, Cedar-Riverside, can be made an integral part of the total redevelopment process.

A $10,000 grant to the Queens Council of the Arts, New York, to employ an arts project planner to ensure the arts are given prominent attention in the development of the commercial center in Jamaica, New York's new-town-in-town.

Coordination of Federal Design and Architecture

To implement the spirit of President Nixon's "Message on Design," the Endowment has been asked to accept additional responsibilities for involving the arts in government, beyond financial assistance through grants-in-aid. The text of the President's message is reprinted on page 135.

Wolf Von Eckardt, writing in the *Washington Post*, May 18, 1972, had this to say about the review and expansion of *Guiding Principles for Federal Architecture:* "The importance of this work is indicated by the fact that more than 20 federal agencies, through direct funding, grants, or loans have influence on the construction of facilities for which in this fiscal year almost $5.9 billion will be spent." Other aspects of the President's design message have also been received with enthusiasm both by men and women of the federal government and design professionals outside the government.



Dance

The development of dance in the United States is marked by two basic and paradoxical facts: dance is one of the fastest growing and most professionally accomplished of the arts in America, but it continues to suffer, in spite of this growth and recognition, from a financial insecurity which in many instances threatens its very existence.

In the past six years, the number of dance performances has increased 700 percent, and the audience has grown by 600 percent.* American dancers and dance companies have made New York City the "Dance Capital of the World." At one point, in January 1971, five major troupes were performing simultaneously in New York, each to capacity or near-capacity audiences. While New York receives the most attention as a center for dance, the recent growth in dance activity in this country has occurred largely outside of New York City.

An article in *The Wall Street Journal* of June 25, 1971, noted that "Dance is enjoying what generations to come are likely to call its Golden Age. . . . The nation boasts 250 civic or regional dance companies, 10 times the number 15 years ago, according to the National Association for Regional Ballet. At schools and colleges, dance increasingly is becoming part of the course of study. Activity continues everywhere on a virtually year-round basis. And dance has become the U.S. Government's leading cultural export, with 16 companies visiting 10 countries and presenting 160 original works last year."

And yet most American dancers and companies exist on a season-to-season, if not day-to-day, basis. Professional dancers are the lowest paid of performing artists, earning less than $5,000 a year on the average. The willingness of dancers to work for these salaries amounts to a continuing subsidy to the art.

It generally takes at least ten years of demanding, disciplined work to become a professional dancer. Few other professions require training to begin at such an early age, and no other profession has so limited a life expectancy.

The situation for dance companies is analagous to that of individual dancers: The art is demanding, the financial return low, and planning for the future is difficult.

The Design

The objective of the Dance Program is to encourage creative activity and help stabilize the dance profession on a national level with projects supporting touring, commissioning, institutions, and workshops and services.

From the beginning of the Program in 1966, the Endowment proceeded to aid dancers and dance companies directly. Financial support of choreographic endeavor and performing activity of the highest artistic quality was given top priority at the first meeting of the Dance Advisory Panel in January 1966, chaired by Agnes de Mille, a member of the National Council on the Arts. This pattern, ratified by the National Council, continued as the Endowment's Dance Program developed.

Initial assistance was aimed at two immediately pressing emergencies: the lack of consistent financial support from the private sector for dance and the ever-present threat of extinction facing even the best of companies.

Grants for the creation of new works were given both to choreographers of international reputation and to emerging choreographers of talent. Rehearsal salaries to the dancers necessary in the composition of new works were financed. Challenge grants were made for new productions. Aid to workshops and summer conferences brought apprentice and regional choreographers into the picture. A touring program was begun.

Alwin Nikolais summed up the impact of the Arts Endowment programs on the dance field in a letter to Senator Jacob Javits of New York, September 25, 1970, in which he said: "I am particularly appreciative for the Endowment's activities in dance, . . . [which have] shown a remarkable perception of the social needs and significant role of dance in the United States as well as a deep understanding of and compassion for the position of the artist himself. The Endowment, through its coordinated residency and touring program has changed the touring 'facts of life' for the major companies of this country. This is a program of unprecedented merit in which my company and I are honored to participate."

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* "The State of Dance in the United States: A Report." Association of American Dance Companies, February 1972.

The supportive structure of the Dance Program during the Fiscal Years 1971 and 1972 continued to keep pace with the field as dance became more and more widely recognized and accepted as an art form of vital importance in the country.

Examples of major programs are given below.

Commissioning

Fellowships were given to individual choreographers and matching grants to professional companies during Fiscal Years 1971 and 1972 to foster the creation and mounting of dance works.

During fiscal 1971, $146,250 enabled 16 choreographers to create new works. Fellowships totalling $123,755 in Fiscal Year 1972 were given to nine choreographers who were permanently associated with professional performing companies.

Under Workshop Fellowships, established in fiscal 1972, the Endowment gave an additional $35,200 to 33 choreographers. These fellowships are available for choreographers who work in workshops, civic, regional, or educational companies with limited performance schedules; for choreographers wishing to work in new and experimental areas; for emerging choreographers; and for members of professional companies that offer choreographic opportunities to their members.

Under the Visiting Choreographer Commissions, six companies received matching grants totalling $26,560 to engage outside professional choreographers to create new works or restage existing ones.

Production Commissions. The Program was begun in 1969 to help large dance companies extend and diversify their repertoires by enabling them to create, rehearse, and perform new works. The guidelines stipulate that matching funds should be raised from new sources whenever possible, thus stimulating a broadened base of support for major companies.

In fiscal 1971, the New York City Ballet received $133,300 and the City Center Joffrey Ballet received $113,400 for the production of new works. The grant to the New York City Ballet was for the production of six ballets, three choreographed by George Balanchine and others by Jerome Robbins, Jacques d'Amboise and John Clifford. The City Center Joffrey grant was for the production of seven works by Todd Bolender, Rudolf Nureyev, Robert Joffrey, Gerald Arpino, and Stuart Hodes.

In fiscal 1972, the Paul Taylor Company received a $25,000 grant to expand its repertoire by three works and to choreograph a new lecture-demonstration. Also a $25,000 grant was made to the Dance

Theatre Foundation for the creation of two new works by Alvin Ailey: *Lark Ascending* and *A Song for You* and the revision of three other works. The American Ballet Theatre received a matching grant of $28,000 to produce a new ballet by Eliot Feld called *Apple Pie*. George Balanchine and Jerome Robbins were also commissioned to choreograph new works for the New York City Ballet through a matching grant of $45,000.

Touring

The Coordinated Residency Touring Program. Initiated in fiscal 1968 to improve touring techniques for the benefit of both dance companies and audiences, the program during its fifth year was extended to 35 states, with 27 dance companies appearing in successive residencies for a total of 148 weeks in the performing season. In fiscal 1971, grants totalling $330,480 were made, while in fiscal 1972, $429,197 in grants supported this program.

Local sponsors were found and developed through the cooperation of state arts councils and the national coordinator, Charles Reinhart. Each local sponsor engaged at least two companies for at least a half-week each, during which time the dance company provided a variety of services: master classes, lecture-demonstrations, workshops, and teachers' classes, in addition to scheduled full performances.

Some of these engagements elicited lyrical response on the part of local sponsors and critics. In Minneapolis, for example, Suzanne Weil, Coordinator of Performing Arts for the Walker Art Center wrote: "To the great sadness of all of us, the company completed their residence with the Walker Art Center and the Minneapolis Public Schools last week. It was perfect, and we wanted to keep them forever. . . ."

Large Company Touring Program. Initiated in Fiscal Year 1972 as a pilot effort, this program is designed to assure that the finest in American dance is available to a growing public outside New York City. Matching grants were offered to performing arts centers and other sponsors for the presentation of residency programs of at least one week by large dance companies.

During 1972, 20 grants totaling $591,570 brought the American Ballet Theatre, the City Center Joffrey Ballet and the New York City Ballet to 14 communities in ten states and the District of Columbia for 33 weeks. These matching grants represent up to 30 percent of the company's minimum weekly fee. The Endowment also provided $325,884 in corollary grants to the companies for travel costs.

Resident Professional Companies

In fiscal 1972 a program of assistance was begun for major regional dance companies based outside the New York metropolitan area. Grants totalling $217,480 were made to ten companies in seven states to aid with artistic and administrative development, creation of new works, educational programs, and regional services.

General Programs

One of the most exciting programs in the dance general category in fiscal 1972 was the $25,000 support given the City Center of Music and Drama for the New York City Ballet Stravinsky Festival. The Endowment's grant enabled the New York City Ballet to open rehearsals to student audiences.

On June 19, 1972, "The day the composer would have been 90 had he lived a year longer," as Jean Battey Lewis wrote in the *Washington Post* the next morning, "the festival opened on a note of celebration of dance history's richest collaboration between a composer and a choreographer."

George Balanchine had put together the week-long festival for his great friend and colleague, which included, as the review continued, a "staggering 20 premieres set to Stravinsky/Balanchine revivals from their half-century of collaboration."

Support for Service Institutions

The Association of American Dance Companies, a national service organization, which the Endowment helped to create, entered its fifth year of operation in 1972 with a grant of $25,000 to aid its activities on behalf of dance companies throughout the country.

A $35,000 grant in fiscal 1971 assisted the Dance Notation Bureau, Inc. with a pilot project designed to bring works of professional choreographers to regional, civic, and university dance companies through notated works, teaching materials, and classroom exercises.

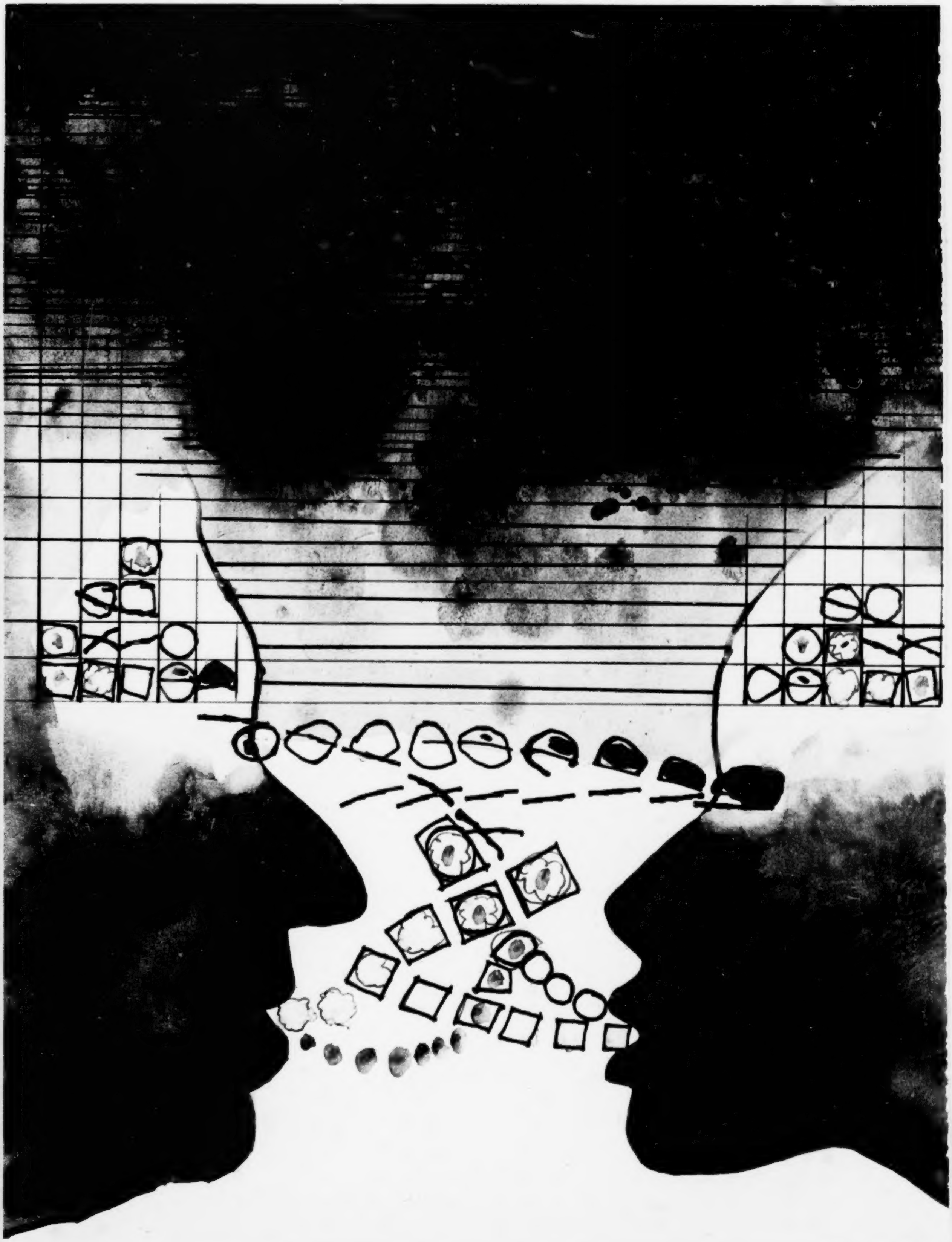
A letter from Alex Martin, director of The Ballet Guild of Cleveland, sums up that organization's experience with the Dance Notation Bureau's project: "It is regional ballet's first real exposure to professional ballet, its first real contact in a working situation with a professional choreographer of stature. . . . While it (the ballet *Fandango* by Antony Tudor) will of course not be danced as brilliantly as when performed by the original cast or by the dancers from the Metropolitan Ballet, one will see the whole ballet with every nuance, and five dancers dancing better than they have ever danced before. I don't think that Mr. Tudor would be ashamed."

Workshops

A critics' workshop in the summer of 1970, funded by a grant of $9,000, was so enthusiastically received that it was continued during the summers of 1971 and 1972 with the aid of two $10,000 grants. Held at Connecticut College, New London, the workshops provided intensive three-week training programs for working journalists from newspapers and periodicals across the country. The courses were designed to cover the basic areas of dance writing: movement, composition, history of dance and dance criticism, as well as the function of the critic.

A $19,240 grant provided continued support in fiscal 1971 for the National Association for Regional Ballet's Craft of Choreography Conferences designed to offer an opportunity for directors of regional companies to work with dance professionals. The grants assisted summer 1971 conferences in North Carolina, Texas, California, and Ohio. During Fiscal Year 1972, this program was continued with two grants totalling $48,562.

The Endowment's Dance Program is currently directed by Don S. Anderson who joined the staff in December 1971 to fill the position formerly held by Mrs. June Batten Arey, who had developed and guided the Endowment's Dance Program since 1966 with great skill and dedication.



Artists-in-Schools

In a junior high school in St. Paul, Minnesota, there stands a work of welded sculpture so large that it cannot—without being destroyed—be removed from the room in which it was created.

This work of sculptor Charles Huntington and a group of students is now part of the school, just as clock towers or church steeples, built by town citizens years ago, remain living, central parts of their communities today.

Charles Huntington is one of hundreds of American artists taking part in the Artists-in-Schools Program which, in the four years of its operation, has become the major thrust of the Endowment's Education Program.

The program was developed in close cooperation with the U.S. Office of Education, which, in 1969, transferred $100,000 to the Endowment for the initial pilot project that placed six visual artists in secondary schools during the 1969–70 school year.

In fiscal 1970, the Office of Education transferred $900,000 to the Endowment to expand the project to 31 states, to include both elementary and secondary schools and a variety of art disciplines. For fiscal 1971, support came entirely from Endowment funds, with continuing cooperation and coordination between the Endowment and the Office of Education.

(Of related interest is the Poetry in the Schools Program, which is administered by the Endowment's Literature Program and is described separately in the Literature section of this publication.)

The Endowment's fiscal 1971 allocation of $750,000 to the Artists-in-Schools Program brought visual artists, poets, filmmakers, dancers, musical and theatrical artists, and an environmental design artist to 61 school districts into 42 states.

During fiscal 1972, the Endowment expanded the geographical scope of the project, placing professional artists in schools in all 50 states and the five special jurisdictions. Of the total fiscal 1972 budget, $1,417,897 came from the Endowment and $1,000,206 from the U.S. Office of Education, under the provisions of Title III of the Elementary and Secondary Education Act. In addition, the Bureau of Indian Affairs joined the Endowment and USOE for the first time in fiscal 1972 by transferring $20,000 to the Endowment to enable a $40,000 grant to the Institute of American Indian Arts in Santa Fe, New Mexico, for drama, film, poetry and visual arts projects.

It should be noted that the Artists-in-Schools Program is funded in advance of the school year in which it actually takes place to allow for local school planning. Fiscal 1972 grants, therefore, were for the 1972–73 school year.

At the core of the program's philosophy is Goethe's contention that "a man does not learn to understand anything unless he loves it." Equally emphasized is the belief that the experience of art is basic to the human spirit and that it should be offered to all children as an essential part of their educative process. The idea is to expand the total personality of the child, develop emotional attitudes and receptivity to the processes of learning, and instill an awareness of creativity as a living and personal process that will remain with the child long after formal education is completed.

The theory, transmuted through the imagination of a third grade child under the guidance of a poet in the schools, was expressed this way:

> . . . and I awoke and it was true
> I saw everything I saw
> sky of roses house of daisies a tree
> of orange a book of apples and
> I loved it all and I lived with it for
> the rest of my life . . .

Another aim of the program is to prepare the way for a new orientation toward the school curricula so that a participatory awareness of the arts becomes part of the essential process of education, a pathway leading to better comprehension of other subjects.

The program has proved to be of benefit not only to students, but to the artists who take part and to the teachers in the schools where it operates. As part of this secondary purpose, artists have become deeply involved with many aspects of school life and they have brought local artists and parents into related activities within the community, established tutorial and apprentice systems, maintained open-door studios, conducted field trips, participated in career conferences and faculty and P.T.A. meetings, and conducted faculty workshops.

The program is administered largely through state arts councils in consultation with state boards of education and district school officials. Interested artists and school districts may contact their state arts council for information on how to join the program. The participating artists are generally chosen by panels made up of artists, arts council officers, educators, and consultants.

The dance component of the program, which in fiscal 1971 operated in Alabama, Ohio, Oregon, California, and Pennsylvania, was coordinated with the U.S. Office of Education's experimental IMPACT project in these states. One of the goals of IMPACT is an attempt to develop ways of infusing the arts into all aspects of school curricula.

Audrey Welch, director of IMPACT in Glendale, California, wrote: "This was the most rewarding evidence to me that one of our key goals is being realized. We are achieving community interest in the arts for children. . . . As for our young people, they are identifying and are beginning to think of themselves as dancers. . . . Watching self-confidence grow before your very eyes is awe-inspiring and that is what this program is doing for our children."

The dance component was expanded to include 21 states and the District of Columbia during the 1972–73 school year.

At the Goshen, Alabama, Junior and Senior High School, where the school mascot is an eagle, sculptor Larry Godwin took a group of students to a junkyard where they selected 1,400 pounds of auto bumpers, hauled them back to the school, and transformed them into a 12-foot eagle of chrome, now mounted in front of the school.

"During the year," wrote Godwin, who taught in three schools in Alabama, "I have tried to stress my concerns over the state of the visual environment by devoting myself to projects that actively engaged us in visually upgrading the school environment. Hopefully, our impact has been two-fold: first, that a new and significant awareness level has been instilled within the student; and second, that a distinct and desirable change in surroundings, wrought by art works, will have over-flow results."

Godwin and his students created a metal screen-sculpture; a mural in an elementary school lunchroom; a formally designed sculpture garden; a cast concrete totem pole sculpture for the front of a school; a

life-size puppet show involving students, abstract shapes, fluorescent paint, and black-lite; and an illustrated book of poems conceived to involve students in the writing of poetry, the designing of illustrations, the transfer of the designs to linoleum blocks, and the final printing of the books on a hand press.

The film component of the program was an important addition to the program in fiscal 1971. It was developed in recognition of the encompassing presence of television and motion pictures in the lives of children and of the need for an educative process to help them develop standards of discernment and selectivity through the processes of making films themselves. Schools in North Little Rock, Arkansas; Omaha, Nebraska; Anchorage, Alaska; and Mamaroneck, New York, were selected to initiate the project. Each site had a professional teacher, a budget for film rental and filmmaking, and the services of a live-action filmmaker for periods of 12 weeks.

During the 1972–73 school year, the film component was expanded to include 24 states. It was designed and coordinated under a grant to the Center for Understanding Media, Inc., New York City, an organization engaged in research and projects in communications, education, and the arts.

A story about the film component of the Artist-in-Schools Program ran in the *Arkansas Gazette,* Little Rock, on November 11, 1971. It began: "A movie production crew invited reporters Wednesday to view cinematography techniques at its headquarters, the Indian Elementary School. . . .

"The crew is a class of 13 fourth, fifth, and sixth grade students."

The article quoted John Culkin, director of the Center for Understanding Media: " 'The age of the moving image demands critical, intelligent, discriminating and selective viewers.' " It continued: "This can be accomplished through viewing, discussing, analyzing and making films. . . . The class was doing just that Wednesday as reporters looked on. Some students were editing the films that they had shot at school and home. Others were preparing signs for movie titles and others were discussing sound effects."

In Walla Walla, Washington, architect Drexel Adkison taught basic concepts of environmental issues and concerns, with emphasis on what planning could do to meet problems. Under Adkison's guidance, Armando Garza, a high school student, created an eight-foot square model of the city representing his view of what could be done to make it better. The youth later received a six-year American Institute of Architects/Ford Foundation architectural scholarship to the University of Washington.

Elsewhere, working with elementary school students, Mr. Adkison demonstrated clay modeling techniques to groups of 100, with follow-up classes to smaller groups. He guided children in the construction of a 40-foot mural depicting the history of Walla Walla, helped fourth-graders construct an eight-foot plywood study cube which also served as a puppet theatre, and held special sessions in his studio.

With secondary school students, Mr. Adkison helped them design and assemble a foyer mural, lectured on various aspects of architecture to humanities and foreign language classes, worked with students who designed several pieces of unique playground equipment, assisted a group of students who created a display area in the school district's Central Services Building, and trained assistants in his studio under special arrangements whereby they earned school credit for their out-of-class studies.

College Entrance Examination Board/ Advanced Placement Program in Art and Music

In conjunction with The JDR 3rd Fund's Education Program, a $125,000 Treasury Fund grant in fiscal 1971 provided funds for the second phase of the Advanced Placement Program in art and music. An additional $75,000 Treasury Fund grant was made in fiscal 1972, for the development of three new advanced placement courses —two in visual arts and one in music—for high school students. For the first time, through this opportunity, students of exceptional talent in the fine arts field can receive recognition for advanced work accomplished in secondary school through the Advanced Placement Program.

The first examination in visual arts under this program was held during June 1972. Paintings, sculpture, photography, and other forms of visual art submitted by 189 students from 158 high schools were judged by a team of seven art teachers from universities and high schools throughout the country. Each student's work was graded by several examiners and the scores were sent to the student's college. So far, approximately half the colleges in the country have agreed to consider these scores in granting course credit.

Arts Administration Fellowships

The rapid growth of arts organizations and institutions has engendered a tremendous demand for administrators with both business acumen and artistic expertise. One way of meeting this demand is through specialized training on the graduate level in arts administration. Both the University of California at Los Angeles and the University of Wisconsin, Madison have initiated programs in Arts Administration leading to a Master's degree. These programs focus on managerial and administrative functions, methods, and techniques, as applied to the unique needs of arts institutions. They emphasize, along with a regular administrative curriculum, participation of students in internship programs with arts organizations.

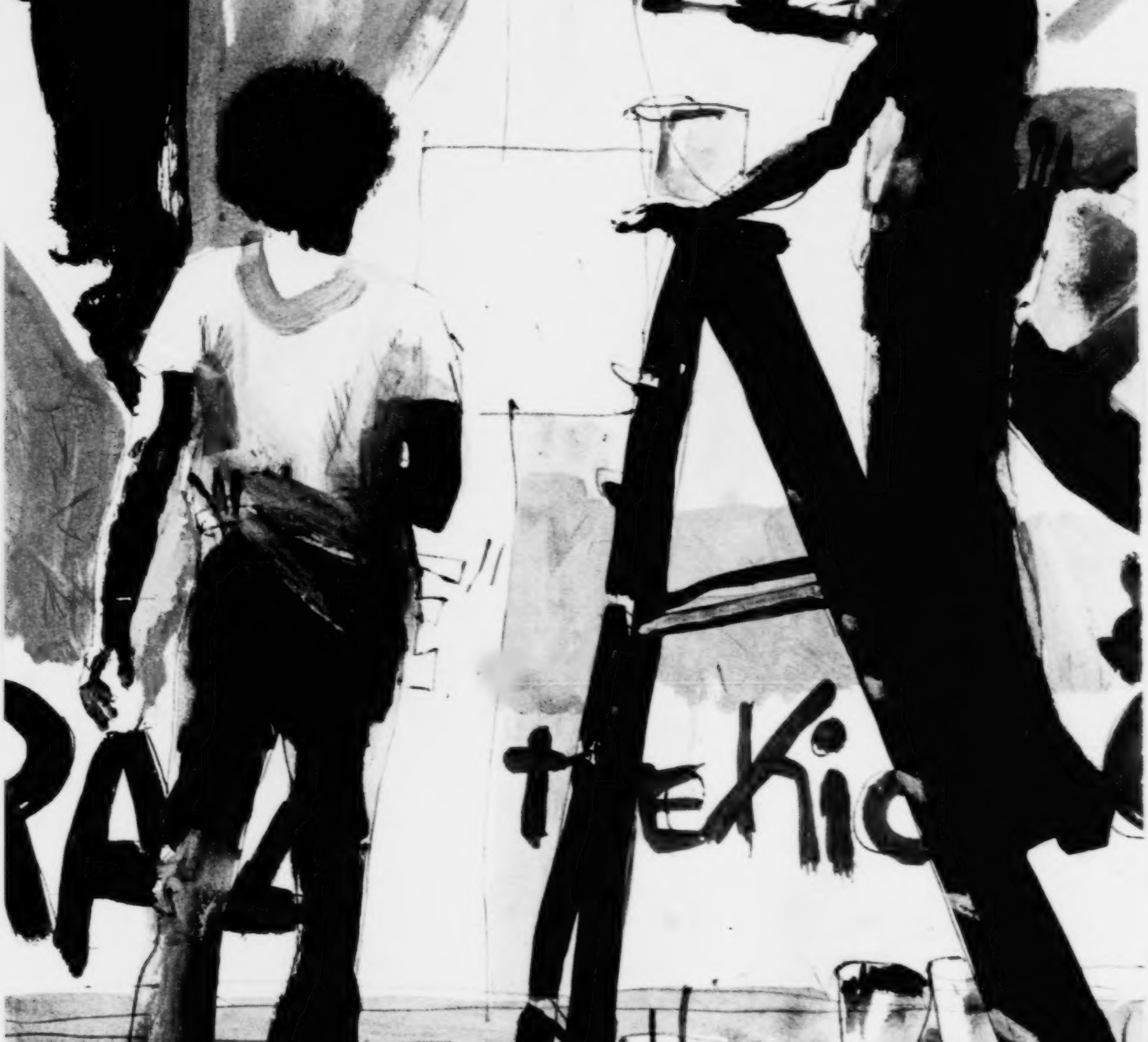
The Endowment provided fellowships during Fiscal Years 1971 and 1972 to both institutions and made an additional grant in fiscal 1972 to Harvard College for eight fellowships to individuals attending the Harvard Summer Institute in Arts Administration.

Alternative Education Forms

How the arts and artists can help provide alternatives to institutional education has long concerned many educators. The Endowment has started a pilot program to explore some of these alternative forms. Matching grants are made to organizations such as inner city community centers, for programs designed to make the arts central to the lives of children and youth beyond the school environment. Among the grants awarded under this program were the following:

Museum of Modern Art, New York City: $10,000 in fiscal 1971 to plan an Art Caravan. Project funds were for the preparation of a program, furnishing of the caravans, and development of courses of study according to age level. These mobile teaching units incorporate both creative work and art appreciation based on the concept of child involvement under expert guidance.

Federal City College, Washington, D.C.: $10,000 in fiscal 1972 to conduct a pilot printmaking activity with the National Collection of Fine Arts and the Institute of Fine Printmaking. The project offers students, teachers, and practicing artists the opportunity to learn printmaking and to exchange experiences and ideas with other printmakers. It makes exemplary use of the many resources in the city, and can serve as a national example to schools on how to program beyond their own walls.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Expansion Arts

Background

Increasingly in the last five or six years, the need for organized assistance to the various professionally directed community arts programs which have been growing throughout the country has become evident. In response, the Endowment began a new program, Expansion Arts, during fiscal 1971, designed to involve thousands of people who have lived their lives remote from the traditional arts institutions, such as the theatres, opera houses, symphony halls, and museums.

These community arts programs—dance, painting, photography, literature, and sculpture workshops, drama groups and filmmaking gatherings—take place often in highly unconventional but appropriate nearby surroundings, such as storefront studios, churches, train stations, fire houses, abandoned schools, coffee houses, and the streets. These have become the art centers for people on the track of a new sense of personal and community expression.

During the 1960's, as Junius Eddy of The Ford Foundation noted in an article in the July 1970 issue of the *Public Administration Review*, community arts centers took on a new role.

"As the blacks, the Puerto Ricans, and the Mexican-Americans, particularly, began to seek out the roots of an ethnic or racial heritage which the dominant society had systematically ignored or denigrated, the nature of the community-based arts movement began to change. The arts became an obvious and powerful vehicle in this cultural renaissance, a vehicle through which minority-group artist-leaders could begin to voice the social and economic concerns of their communities, to assert a new-found historical identity, and to reflect the new sense of ethnic pride and awareness they believe is essential to their survival in white America."

This development called for a response from government very different from the traditional approach of "cultural enrichment" which Eddy characterized as "a kind of loosely organized exposure of poor youngsters (mainly nonwhite) to enriching experiences from the Western middle-class cultural tradition, intended to compensate for presumed deprivation in their lives and backgrounds."

The New York State Council on the Arts, in 1967, had given $300,000 of its $1.5 million program to a Ghetto Arts Program, based, as the Director of the Council, John B. Hightower, pointed out, on "what the ghetto community wanted rather than what we, as an outside agency, decided it should have."

The following year, the Arts Endowment, acting in cooperation with the President's Council on Youth Opportunity, made Treasury fund grants totalling $403,497 to 16 cities for summer workshop programs in the arts under professional direction. Financial stringency made it impossible to renew the program in subsequent summers, but the Endowment continued to support a small number of community-based urban centers that offered professional training and direction in the arts.

A New Program

In October 1970, the National Council on the Arts recommended establishment of the Expansion Arts Program to help the growing numbers of professionally directed community arts groups with activities involving ethnic and rural minorities whose cultures had been inadequately supported in the past. In April 1971, Vantile Whitfield, former Artistic Director of the Performing Arts Society of Los Angeles, was named Director of the Program and an advisory panel was appointed.

The Expansion Arts Program gave grants totalling $307,600 during fiscal 1971. Among the grantees were the following:

National Guild of Community Music Schools, Evanston, Illinois: $17,500 to assist the national office of the Guild to serve its 40-member community music schools and to organize new schools.

Dynamic Museum, East St. Louis, Illinois: $10,000 to help achieve full utilization of the museum's collection and to implement the educational efforts of the museum under the direction of Katherine Dunham.

The Black Arts Cultural Center, Chapel Hill, North Carolina: $2,500 to support a summer project aimed at stimulating creative development and motivation through the arts. The project consisted of workshops and cultural programs in painting and drawing, dance, drama, fabric design, and photography.

Afro-American Total Theatre Arts Foundation, New York City: $7,500 for its training program in theatre.

The First Full Year

By fiscal 1972 the Expansion Arts Program had more than tripled its budget from $307,600 in fiscal 1971 to $1,137,088 in 1972. It had developed five program areas to meet its rapidly growing needs with assistance offered under the following categories: Instruction and Training, Arts Exposure Programs, Neighborhood Arts Services, Community Cultural Centers, and Special Summer Projects. As word of the program spread, the stream of applications from all parts of the country increased dramatically.

Instruction and Training

Grants totalling $526,665 went to 35 professionally directed, community-based cultural centers that offer instruction and training in various art disciplines and encourage active participation by the entire community. Among the grants were the following:

Federation of Communities in Service/Epworth, Knoxville, Tennessee: $11,250 to develop a coordinated arts program including drama, sculpture, music festivals, and crafts in Knoxville and surrounding rural areas.

The Puerto Rican Traveling Theatre Company, New York City: $20,000 to assist the Company's transition from a summer to a year-round operation. Started in 1967 by Miriam Colon, the Company has toured the New York metropolitan area offering theatre in parks, community centers, and museums, thereby bringing professional productions in both English and Spanish to many Spanish-speaking people who have never seen a theatrical production.

Houston Metropolitan Ministries (Mexican-American Theatre), Texas: $10,000 for a theatre project in a settlement house agency, where a professional director, Marcos Urbina, guides the pilot effort.

Voices, Inc., New York City: $8,250 to this repertory company of singer-actors who depict the black experience from African origins to the present in song, drama, and dance movements with connecting narrative. Out of this musical theatre which tours the United States, the Managing Director, Jesse DeVore, developed a Black Arts Residency program which includes musical workshops, audience-performer dialogues, theatre performances, teacher-training symposia on black art, and poetry dramatizations. At conventions and in schools and colleges, teachers, students, and parents have become involved in a personal exploration of the black experience through dramatic presentation.

Kentuckiana Metroversity/Youth Arts Center, Louisville, Kentucky: $17,500 in funds went to this consortium of higher learning institutions in the Louisville area for the Youth Arts Center which provides instruction and participation in the arts for very young children from disadvantaged backgrounds.

Arts Exposure Programs

The Expansion Arts Program has sought to respond to the needs of organizations that encourage arts activities for young people who have been left out of traditional arts experiences. Such organizations often provide low-cost tickets and transportation to artistic events. Some encourage active, informal interchange between artists and the young, outside the usual performance setting.

Urban Gateways, Chicago, Illinois: $30,000 in fiscal 1972 for this outstanding model of cross-cultural exchange between inner city and suburban youth. It provides a variety of opportunities for low-income young people including low-cost tickets and transportation

to major cultural events, informal "rap" sessions following performances by arts groups at schools, and both visual and performing arts workshops for parents, teachers, and students, in which there is active exchange among varied ethnic groups, more affluent suburban sectors of the city, and the inner city.

In all, grants totalling $183,388 went to 12 organizations in eight states for arts exposure activities during this year.

Neighborhood Arts Services

In response to the continued growth and increasing needs of community-based arts groups, organizations have sprung up to provide a variety of services. Typically, these service organizations aid community cultural activities by providing loans of equipment, publicity, sponsorship of activities, and help in dealing with real estate, fund-raising, accounting and legal problems. For example:

San Francisco Art Commission, California: $30,000 in fiscal 1972 to assist the Neighborhood Arts Program in promoting and coordinating the activities of community cultural organizations. The Commission helps the organizations to build audiences and to become self-sustaining. The Neighborhood Arts Program also offers workshops and classes for residents in various areas of the city.

Special Summer Projects

To assist community arts organizations that run special programs during the summer months, the Expansion Arts Program offers grants for outstanding professionally directed summer projects by providing advance funding to allow necessary planning. A total of $152,035 went to 25 organizations in 11 states in fiscal 1972. Among those summer grants were the following:

The Street Theatre, Inc., Ossining, New York: $10,000 helped defray costs of training and staging for summer productions, mounted on portable stage, which toured the black communities and prisons in Westchester County. The Street Theatre conducted apprentice workshops in the Ossining community and at Sing Sing prison. The prison workshop, which has been highly publicized, is designed to encourage and develop talent in acting, playwriting, and technical theatre disciplines.

Graffiti Alternatives Workshop, Philadelphia, Pennsylvania: $5,000 for programs for the young people who, according to *Newsweek,* May 8, 1972, have earned for Philadelphia the unwelcome title: "Graffito capital of the world." Two young artists have devised an imaginative activity through which the stifled creativity of wall defacers can be productively harnessed. The workshop, located in the heart of some of the worst examples of their handiwork, trains these youths to become wall artists. The primary requirement for admission is the promise to cease illegal wall sprayings. The workshop provides instruction in the basics of art: color and design, lettering and drawing techniques, painting, graphics, and illustration. Workshop members also tour galleries, museums, visit printers and photoengravers to establish contact with the broadest spectrum of arts activities. Commissions from contractors and architects enable the youths to paint murals on construction site fences as well as actual building walls.

Community Cultural Centers

To assist the major, community-based cultural centers, many of which have been in existence for years, the Expansion Arts Program created a category through which major multi-art centers could apply for grants. To be eligible for funding, a center must have had a continuing program in at least two art forms for at least three years. It must offer extensive multi-art activities including workshops with the opportunity for artists to perform or exhibit their works.

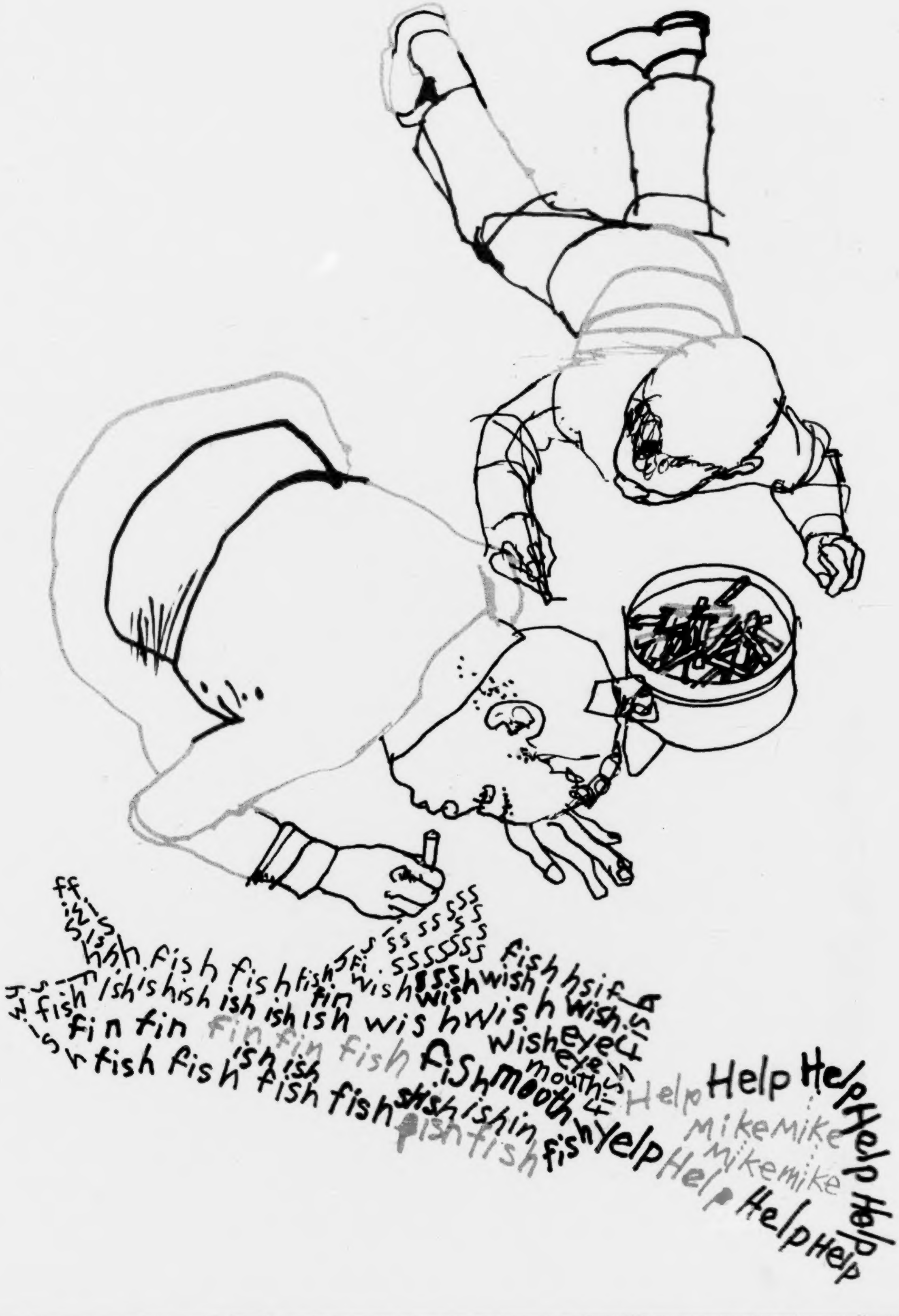
Eight major community centers received grants totalling $225,000 in 1972, of which the following are examples:

Workshops for Careers in the Arts, Washington, D.C.: $30,000 to continue its outstanding training program for area high school students in the arts and related technical crafts. The students in this program are released from their regular classes from 1:00 to 5:00 Monday through Friday to attend classes at the workshop three days a week and to work as apprentices the other two days with local artists or cultural institutions. Full academic credit is earned for these activities. The Endowment's funds were used to support the four major departments of this community cultural center—dance, theatre, visual arts, and filmmaking—as well as such related activities as open art exhibits, original productions, and the street theatre program.

Henry Street Settlement, New York City: $25,000 to support the New Federal Theatre Project, which conducts theatre workshops for the Spanish-speaking, for blacks, and for the Chinese.

National Center of Afro-American Artists/Elma Lewis School of Fine Arts, Roxbury, Massachusetts: $30,000 to expand this Center's activities by creating a resident professional theatre company of actor/teachers to offer professional drama instruction and experience to more than 400 economically disadvantaged students enrolled in the Elma Lewis School, which is the Center's "teaching arm."

The first full year of funding for Expansion Arts Programs brought to national attention an unprecedented amount of vital, original arts activity across the country. These programs, reflecting new directions for the arts in communities all over the country, are expected to play a strong role in Endowment programming during the coming years.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Don't write notes
When poets are
here. They might think
It's a poem.

Which it was. It was handed in by a junior high school student at Mill Creek School on the Wind River Indian Reservation, home of the Shoshone and Arapahoe tribes.

She was responding to a professional poet who had been working in her classroom throughout the day. The poet was there through the joint efforts of the National Endowment for the Arts, the U.S. Office of Education, and the Wyoming Council on the Arts, as part of the Endowment's Poetry in the Schools Program.

The program, a component of the Artists-in-Schools Program described in the Education section of this review, places poets and other writers in elementary and secondary school classrooms to read their own work and the work of other writers. In addition to the informal reading sessions, there are opportunities for the poets to work with the students, encouraging their creativity through the writing of their own poetry and leading from that personal experience to the engagement of interest in reading, writing, and learning. The program has been endorsed by state arts councils and has found friends in the school systems where it has been undertaken.

The first day Douglas Anderson, a poet from Denver, visited the three Reno, Nevada, schools he was to work in, he wore a hat decorated with silver-work filigree. Both he, as a live poet, and the hat, as a decorative object, were the subject of a good deal of interest. Later in a report to the Endowment, he described his initial experience at the Reno High School:

"We got all the chairs in a circle. Somebody had already asked about the hat. So we passed it around. About a third of the way, a guy said, 'It's deeper than just how it looks—right? It's a symbol.' (This particular class, by the way, is composed of alleged 'delinquents' and 'kids having trouble.') Four people further around, a girl offered 'It looks like the sun with earrings.' So I lost my heart to that girl, and to every human being person in that circle." In short order, the students were writing poetry.

At the William Ferron Elementary School, Las Vegas, Nevada, Julie Bynum, a third-grader wrote:

Certainly somebody must have
been out with a bucket of
dandelions last night. Somebody
must have tossed them about
in meadows, on roadsides, left
and right—just look at them
scattered and spattered
around, like big yellow
pennies all over the ground.

Not all poems written in the Poetry in the Schools Program were that remarkable, but a good many were, which was all to the good since the main purpose of the program is not to develop poets—although it is certain that poets were and are being developed through it—but rather to inspire interest in language as a means of self-expression and so, to self-knowledge and discovery.

"Again and again," wrote Frances Forrister, project director in Wyoming, "teachers indicated that a shy, retiring, non-verbal youngster who 'had never done well at anything before' produced poetry of merit. Often teachers commented that those with 'learning disabilities' had been captivated by the program. There were reports of those who had difficulty with mechanics of writing who practiced penmanship to enable use of that skill for self-expression through poetry."

One school selected for the program in Wyoming was at Arminto, where the school draws its student body of 13, grades one through eight, from a surrounding ranch area in a 50-mile radius. The playground, Mrs. Forrister wrote, "might be said to stretch for a hundred miles, and it served not only as play area, but also as an occasional pasture for an itinerant Shetland pony, a stray sheep or two, sometimes a heifer, several dogs belonging to students, and a multitude of hopping, skipping rabbits darting in the sage brush." A professional poet came to outlying Arminto and found that children there were the same as children everywhere: they had a great appetite for poetry.

"Taking that which went brilliantly," wrote Mrs. Forrister, "and that which went awry, the joys, sorrows, woes, the rewards and pleasures, and placing all on balance, the scales tip overwhelmingly to indicate that the 1971 Poetry in Schools Program in Wyoming was a great success, providing so many with artistic inspiration, creative experience, and a glimpse at the magnificence of human spirit and language in poetry."

In Colorado, Dr. Judith Wray, project director, reported that the feelings of the majority of teachers at the 35 schools included in the state-wide project, "might well be summed up in the words of one teacher, Robert Barnes, chairman of the English Department at Baker Junior High School, when he wrote about Baker's poet-in-residence, Sam Gadd:

" 'It would be very hard for me to properly thank you for your efforts on behalf of Baker Junior High. I've been wondering how I would justify the whole business to the "accountability" folk. Probably I'd list the 64 students who met with Sam (in small group sessions) and came away from the encounter with beautiful smiles, a heightened sense of their importance, and many other feelings, all positive.

" 'Then we would mention the seven teachers who to a greater or lesser degree, were rejuvenated and given a small insight into the potential of their students. Also we would include the other adults who heard him and responded.

" 'Suffice it to say that Sam accomplished more good at Baker in three days than any other month of programs, projects, etc., has this year. Thank you for sending him.' "

The poet, Jonathan Holden, describing an experience during 1971, at Palmer High School, Colorado Springs, wrote:

"During the third-period reading, a parade went by outside. The parade was connected with a local H.S. sports event, and the kids were permitted to go outside and watch it. The teachers were astonished when, of the perhaps 80 kids in the lecture hall, only about half a dozen decided to go to the parade. . . ."

In fiscal 1971, the Literature Program placed some 300 young professional poets in classrooms of 31 states across the nation to work with an estimated half-million young people and teachers in a program that continued to create among children a new atmosphere of constructive self-expression and a greater desire to learn to read and write. In this effort, the Endowment's contribution was $269,700.

In fiscal 1972, the program was extended into nearly all states plus the Virgin Islands and the District of Columbia; the Endowment's grant contribution was $474,041.

Other Programs

The support of small literary magazines, grants to service organizations for American authors, to small presses, and a modest program to develop creative writing programs on small campuses with predominantly black enrollment all continued, in the years under review, to further the goals of the Literature Program. There was one new project in 1971, a grant to help explore new methods of wider and more economical distribution for small, independent presses of quality. In 1972, grants were made in two new areas: Fellowships were awarded to individual creative writers, and funds assisted a new translation project.

Fellowships for Professional Writers

In recognition of the writer's need for unencumbered time to work at his art, the Endowment initiated a program of fellowships for creative writers in fiscal 1972. A limited number was made available for published writers of exceptional talent; and, at the Endowment's invitation, a group of experts nominated writers of fiction, poetry, criticism, and plays to receive the fellowships. The nominees' works were reviewed by the Literature Advisory Panel and the National Council on the Arts, and fellowships of $5,000 each were awarded to 39 writers.

Coordinating Council of Literary Magazines

With the aid of a $50,000 matching grant from the Endowment, the Coordinating Council of Literary Magazines (C.C.L.M.) was established in 1966 to help the cause and condition of noncommercial literary publishing through grants to literary magazines and through projects directed to the shared problems of the literary magazine community.

Endowment assistance to small literary magazines through C.C.L.M. helps to insure continuation of some of America's most vital and stimulating publishing enterprises. These magazines, with limited circulation and small budgets, are nonetheless responsible for the initial publication of most American writers. They carry on a publishing tradition unique in this country. With the increasing curtailment in recent years of fiction and poetry publication by the major monthly magazines, support for the small quarterlies becomes a necessity.

During the years under review, C.C.L.M. made matching grants to magazines for support of continued publication; for authors' payments, which enable magazines to pay contributors; support of writing contests; payments of translators' fees; special issues and special sections of regular issues. The Endowment grant to C.C.L.M. for fiscal 1971 was for $50,000; and in fiscal 1972, C.C.L.M. received two grants totalling $170,000.

P.E.N. American Center

The American Center of P.E.N. (Poets, Playwrights, Essayists, Editors, and Novelists), with the aid of grants totalling $39,000 in 1971 and $45,856 in 1972 was able to expand its program of various services to authors.

Promotion and Distribution

A $45,000 grant was given in fiscal 1971 to the Jargon Society and Michael Hoffman of New York, to develop a program for providing a central promotion, distribution, and billing organization for small publishers and literary magazines. Plans called for the inclusion of a sales force aimed at university and college book stores.

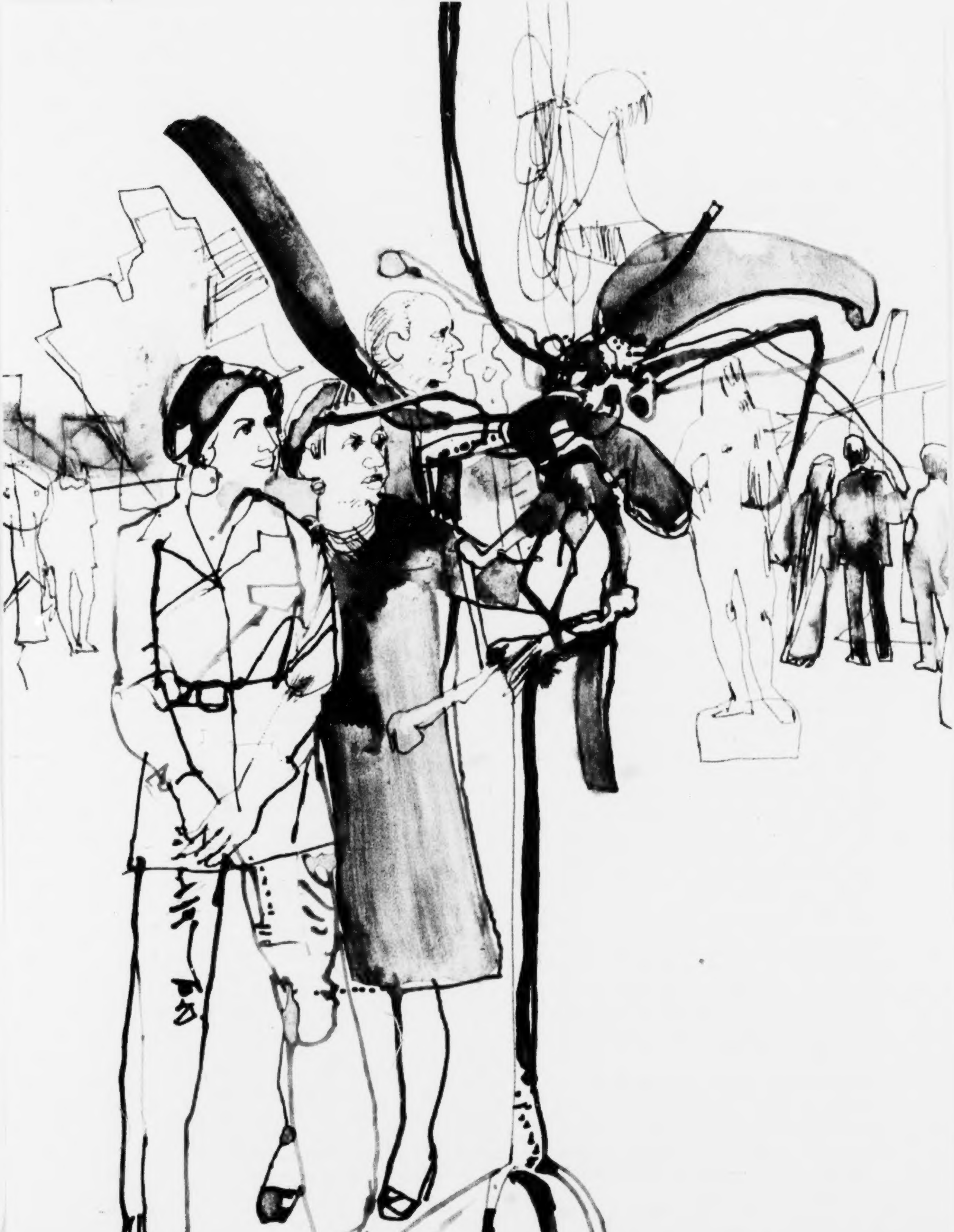
The project was initiated in the belief that the proprietors of small literary magazines and presses are so absorbed by the problems of editing and publishing that they are unable to undertake the tasks of promotion, distribution, and marketing. Because of lack of skill and organization in these areas, much of the good work being done never reaches its potential audience. Work on this project was continuing at the close of Fiscal Year 1972.

Poets in Developing Colleges

This program was begun in 1967 in recognition of the fact that nearly all small, predominantly black colleges lack sufficient funds to provide strong courses in creative writing and literature. In fiscal 1971, grants totalling $20,750 were given to five small colleges with predominantly black registration to help place writers in residence on the campuses. In fiscal 1972, the total amount awarded rose to $48,863, and the concept was expanded on an experimental basis to include a community college system in Wyoming through a $10,000 grant to the Wyoming Council on the Arts.

Literary Translation

The field of literary translation faces increasing problems, particularly with translations from little-known languages into English. In recognition of this, the Endowment awarded a grant of $42,790 to Columbia University for a new program to improve the quality of literary translations. Through this grant, Columbia University, in collaboration with the P.E.N. American Center, will undertake a three-part program which will include: (1) Creation of four two-year fellowships to encourage talented American writers to study such languages as Chinese, Japanese, Hindi, Tamil, and the African language dialects; (2) Establishment of a clearinghouse at Columbia to provide information for both translators and publishers; and (3) Support for the translation seminar at Columbia, primarily involving work with younger writers.



Museums

Background

In the last decade, art, science, and history museums across the country have achieved or had thrust upon them a central role in American cultural life without precedent in their history. From 1962 to 1969, museum attendance in the United States soared from 200 million visits to an estimated 600 million a year. Museums, in turn, have responded to this interest and enhanced it by reaching out into their communities with an ever-widening array of public service projects, educational programs, neighborhood services—all aimed at increasing public involvement with American museums.

Yet this widening role for museums has placed severe strains on their budgets. This new popularity is coupled with sharply increased expenses. As museums strive to keep up with the demands placed upon them, they fall farther and farther behind financially. As a result, some museums have been forced to close portions of their exhibits; others have closed their doors completely on certain days of the week; many are curtailing activities; some are dipping into endowment capital and thus jeopardizing future income.

A New Program

To meet both the problems and the challenges of museums, the Endowment launched a $1 million Museum Pilot Program in fiscal 1971. Thomas Leavitt, Director of the Andrew Dickson White Museum of Art at Cornell University, was appointed Director of the Program in December 1970.

An Advisory Panel of leading museum directors, artists, community art center directors, and critics developed and guided the program from its inception.

The pilot program included two categories previously funded by the Visual Arts Program—the Museum Purchase Plan and Wider Availability of Museums. To these were added five new categories: Aid to Special Exhibitions, Conservation, Museum Training, Visiting Specialists, and Special Projects. All were developed to support essential museum activities and designed to encourage excellence in programming.

Response was tremendous. Nationwide, the pilot program was received with great enthusiasm. Building on the success of these efforts, the 1972 program was greatly enlarged in both scope and funding. Monies were quadrupled to more than $4 million; existing programs were expanded; and three new areas were added—Renovation, Utilization of Museum Collections, and Fellowships for Museum Professionals.

Aid to Special Exhibitions

Special exhibitions are vital to any museum's continuing efforts to stimulate and challenge public understanding of our cultural heritage. Endowment grants totalling $347,650 in 1971 enabled 59 museums in 25 states to prepare and mount such displays. The exhibitions varied widely in scope and theme, ranging from major presentations of works by classical masters to surveys of the vital arts of our own time; from explorations of man's awakened concern for the environment to investigations of new directions in the world of science. Some examples:

For its exhibition of Aboriginal Art from Australia, the Field Museum of Natural History in Chicago received $8,000; the Minneapolis Society of Fine Arts was awarded $15,000 to assist with its definitive exhibition on *Art Deco,* the international style which dominated design in the 1920's and 1930's; $5,000 went to the Worcester Art Museum in Massachusetts for an exhibition by the sculptor Marisol.

The 1971 program was highly successful. As a result of the pilot support, it was possible to provide exhibitions of art works which might not otherwise have been seen by the public. The 1972 program, with grants totalling $939,325 to 63 museums, opened an even broader spectrum of presentations, such as:

The Amon Carter Museum of Western Art, Fort Worth, Texas: $11,725 to mount a major retrospective display of works by 19th century American painter, Albert Bierstadt.

Museum of Science and Industry, Chicago, Illinois: $45,000 to help sponsor and tour an exhibition illustrating the interaction of art and the environment. The exhibition is also being shown at the cooperating museums—The Palace of Arts and Science (San Francisco) and the Franklin Institute (Philadelphia).

The Mississippi State Historical Museum Jackson, Mississippi: $6,000 for a presentation of Mississippi folk art.

Conservation

Pollution, vandalism, inadequate gallery and storage conditions are damaging or destroying an irreplaceable part of our cultural heritage in museums nationwide. In recognition of the grave problems faced by museums in preserving and caring for their collections, the Endowment initiated a pilot program in conservation in fiscal 1971; and greatly intensified the effort in 1972.

Three grants totalling $100,300 in fiscal 1971 were awarded:

American Association of Museums, Washington, D.C.: $18,800 to conduct a pilot regional conservation workshop.

New York State Historical Association, Cooperstown, New York: $41,500 to provide fellowships for conservation students.

The New York University Conservation Center, New York City: $40,000 to support conservation publications, training fellowships, and programs at the center.

In fiscal 1972, the Conservation program continued to grow. Expanded scope and funding made it possible to strengthen established conservation centers, to create new centers to serve whole regions, to train additional qualified conservators, to provide emergency consultation and treatment on conservation problems, and to encourage museums to develop long range plans to meet their conservation needs. In all, grants totalling $443,291 were awarded:

New York University, New York City: $50,000 for training and research in art technology and methods of preservation and restoration.

The Maine State Museum, Augusta, Maine: $31,726 to develop a mobile conservation unit to survey collections in the state and to establish a central conservation laboratory at the State Museum.

The International Museum of Photography at George Eastman House, Rochester, New York: $4,580 for research and practical work in preservation and restoration of photographic processes.

The Museum of Modern Art, New York City: $4,275 for conservation of art works such as collages, which involve newsprint.

Renovation

Closely tied to the need for conservation is renovation—improving the physical conditions in which collections are housed in order to protect the works against deterioriation or damage. Two types of grants are awarded in this program. First are survey grants to enable museums to assess their needs for security, humidity, lighting, and temperature control. Second are grants to implement the findings of these surveys by installing security and climate control systems. Implementation grants must be matched by at least $3 from other sources for every federal dollar. In this way the Endowment hopes to use its limited resources to encourage public awareness and support of these critical needs. During fiscal 1972, grants totalling $134,518 went to 18 museums for surveys of their renovation needs; and $513,922 in grants went to 18 museums to undertake renovation of security and climate control systems.

Museum Purchase Plan

Under this program, which began in 1968, grants of up to $10,000 are made to museums on a matching basis for the purchase of works of art by living American artists. This program has the triple benefit of helping museums to expand their permanent collections, of giving the public greater access to outstanding contemporary American art, and of helping the artist by purchasing and displaying his work. Hundreds of art works have been acquired under this program covering a broad range of styles and art forms—paintings, sculpture, prints, photography, ceramics, drawings by many artists from talented newcomers to well-known masters. In fiscal 1971 nine grants of $10,000 each helped museums purchase the works of living American artists; in fiscal 1972 the total amount awarded rose to $500,000.

Museum Training

As museums continue to expand their services, many more museum professionals of the highest caliber are urgently needed. Therefore, the Endowment supports graduate level university fellowship programs in museum training. Other grants assist workshops or training courses of shorter duration for more technical museum positions. Grants totalling $98,000 were awarded in fiscal 1971; 1972 grants totalled $118,745.

Fellowships for Professionals

In addition to helping train new professionals, the Endowment is also involved in upgrading the standards and opportunities of the professionals already working in museums. To this end the Fellowship Program, new in 1972, was launched to provide grants for museum professionals to travel, to do research, and to write. Forty-two fellowships were awarded in the first year. A total of $163,150 in grants was awarded for fellowships. A transfer of $100,000 from the National Museum Act helped make this level of funding possible.

Visiting Specialists Program

Grants in this program enable museums to bring in outside consultants and specialists on a short-term basis for specific activities such as cataloguing and research. For example:

In 1971, the Florida State Museum in Gainesville received $4,200 to employ a specialist in North American Indian culture to research the museum's ethnographic items for cataloguing.

In 1972, The Asia Society, Inc. in New York City was awarded $5,107 for research for an exhibition of Chinese archeological treasures loaned by the People's Republic of China.

In 1972 the Chicago Historical Society was granted $8,000 to survey its costume collection.

The total amounts awarded were $98,250 in fiscal 1971 and $181,790 in fiscal 1972.

Utilization of Museum Collections

This is a new program, designed to help museums install permanent collections in innovative ways and to publish catalogues and other materials to make their collections better known. During fiscal 1972, 33 museums received a total of $548,061. For example:

The Cleveland Museum of Art, Cleveland, Ohio: $87,112 for complete reinstallation of the collections of Ancient Art and the arts of the Near East.

The Corcoran Gallery of Art, Washington, D.C.: $10,000 for installation of American art from the early 18th century to the present.

Wider Availability of Museums

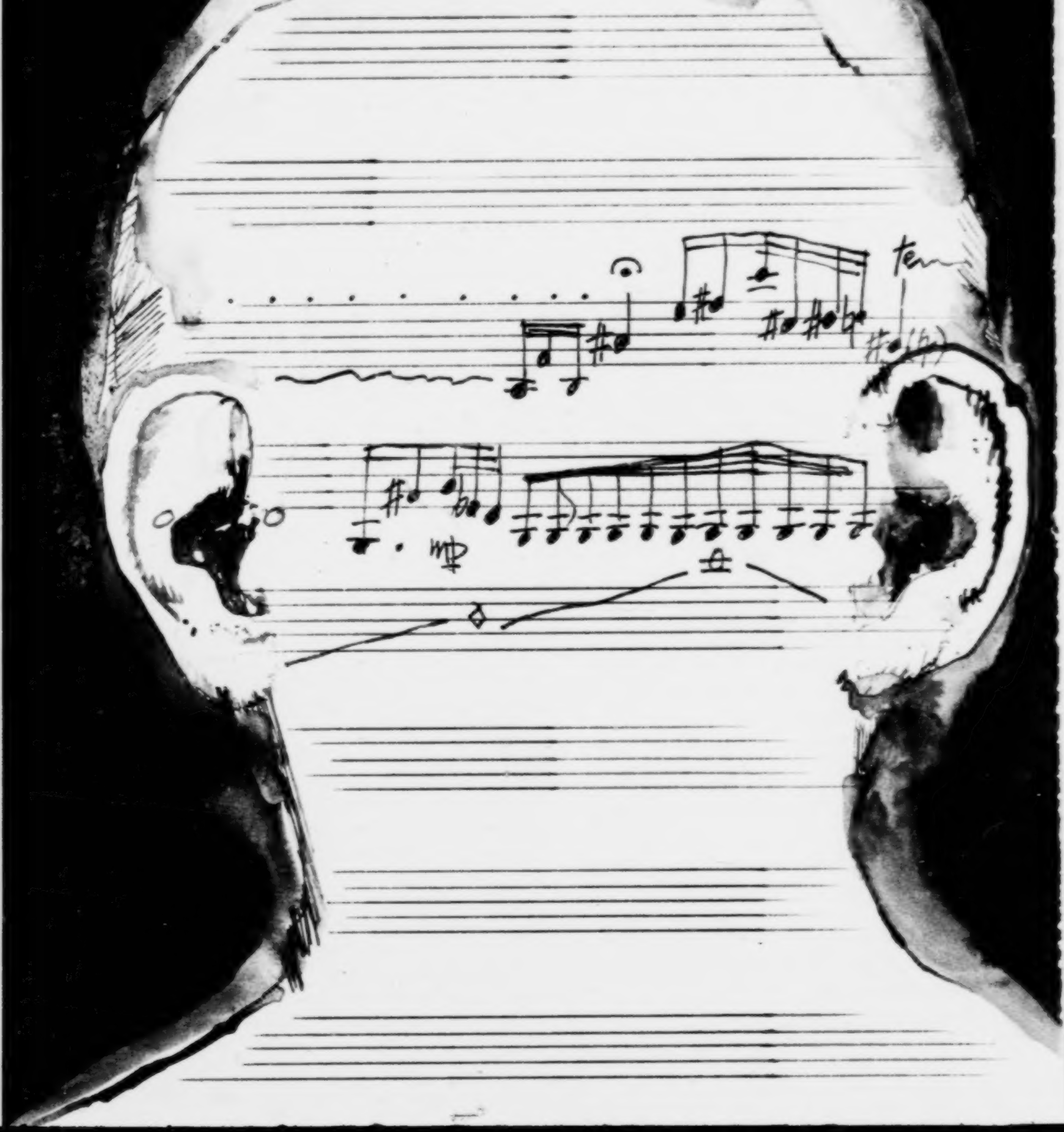
The trend to more community participation by museums is one of the most challenging developments in the field. This program is designed to encourage and assist the many innovative projects that museums are launching all across the country. During fiscal 1971, six museums were assisted for a total of $181,751; in fiscal 1972, there were 12 groups listed for a total of $481,391.

The Illinois Arts Council: $50,000 in fiscal 1971 to support the Chicago Ticket Plan, a pilot project making entrance tickets to six Chicago area museums available free of charge to inner city residents, the aged, the handicapped, and other special groups.

The Detroit Institute of Arts, Detroit, Michigan: $45,000 to support the third phase of "Project Outreach," an ambitious series of activities to make the museum's resources available to communities throughout the state during fiscal 1971.

The Children's Museum of Boston, Massachusetts: $30,000 in fiscal 1972 to expand its Community Services Program to help neighborhood groups develop programs, consistent with the needs and interests of their own communities.

El Museo del Barrio, New York City: $60,000 to assist the development of a Puerto Rican heritage series documenting folk and fine arts, a Visual Aid program, travelling art exhibitions, and other arts programs for Spanish-speaking residents of New York City.



Music

Considering the contemporary music scene in his recent book, *American Music Since 1910*, composer-critic Virgil Thomson, wrote: "What has occurred is a maturity whereby America is now a music-producing country as well as a music-composing one. We have rich folk sources and in jazz a major folk art. We have first-class libraries, historians, pedagogues, and performers. We have a population quite expert at listening and terrifyingly addicted to it. And we enjoy the rare advantage of possessing excellent composers of all ages and all schools. No other country in the world, save France, has that."

Also in the introduction to Thomson's book, composer Nicholas Nabokov compares what he terms "The rise to full maturity of American music" in this century with the rise of Russian music in the nineteenth century.

In Nabokov's view this maturity of American music "has been preceded by a period of gestation and followed, in an equally analogical way, by the discovery of its own, national 'self'. . . . America is gradually becoming the homing ground for all kinds of musical activities and a guest-house for some of the world's best and most advanced minds in the field of the arts and especially music."

Music in America, in the Seventies, is characterized by great activity. Experimentalists are developing their art in more personalized ways within highly informal settings that point toward new experiences for the composer as performer, and for audiences. Symphony orchestras seek to widen their repertoires and to break up into smaller groups for ensemble and solo presentations under conditions vastly different from the formality of the traditional proscenium presentation.

Professional and amateur participation in music across the country is on the upswing. Excluding college and university organizations, the orchestras of America have grown in number during the past decade from some 800 to more than 1,200, many of them amateur, community ensembles.

And similarly, there is evidence that a grass-roots expansion in opera is taking place, as some 1,100 organizations engage in presentations ranging from grand opera (among an extremely limited group), to chamber opera, contemporary opera, and lighter styles of musical theatre.

The figures say something pertinent about public interest in music in our country today. Alongside this wide expansion in musical activity is the growing need on the part of the performing organizations for a stable financial structure. The development of effective business procedures and systems for performing arts groups and the generation of adequate private and public funding occupy the orchestra and opera company manager in the same manner that the problems of developing artistic quality dominate the task of the artistic director.

It is toward these two areas—sound financial structure and artistic excellence—as well as to the extension of music of quality to audiences traditionally outside the range of professional performing organizations, that the Endowment's Music Program is primarily directed. During fiscal 1971 the Music Program gave 169 grants, totalling $5,188,383; in fiscal 1972 there were 370 grants, totalling $9,745,797.

Orchestras

Of the 75 orchestras and arts organizations given grants in fiscal 1971, 57 orchestras chose to use their grant funds to extend their services to a wider public, while 15 concentrated on projects conceived to improve the quality of performance and administration.

In public service activities, 30 orchestras established special projects to build larger audiences outside their subscription series, while 18 developed in-school programs using educational plans prepared jointly with teachers in the schools. Four projects served a large, new regional audience through sponsorship provided by state and regional arts councils, and 5 involved collaboration with other art forms.

In fiscal 1972, of the 93 grants awarded, 41 were for youth programs, 34 for expanded public programs, 11 for professional services, 4 for special projects, and 3 for coordinated arts programs.

Throughout all the orchestral activity, there appeared to be an evolution toward more effective service to the total community within broader artistic functions.

The programs of the Cincinnati Symphony Orchestra, which received $72,250 in program funds in fiscal 1971 and $200,000 from the Treasury Funds in fiscal 1972, serve as examples of this trend. Part of the fiscal 1971 grant to that Symphony helped to start a program of in-school concerts performed by Symphony members and advanced music students from each school. During the year, the orchestra visited 21 schools and gave 2 joint concert performances with student musicians at each host school.

In preparation for the concerts, performers were selected by audition, and two full rehearsals were held prior to the joint concert, enabling the music students to work closely with their professional colleagues from the Symphony. The in-school concerts were so successful that a portion of the Endowment's 1972 grant to the Symphony supported continuation of the series.

In fiscal 1972, a Treasury Fund grant of $80,200 to Music for Long Island/Orchestra da Camera enabled the Orchestra to expand its production season from 588 to 800 presentations during the 1971–72 school year. Orchestra da Camera has been in residence in the Mineola (Long Island) public schools since 1969 and offers a broad range of performing arts experiences to the students of the school system. The Orchestra holds its rehearsals in the schools and gives in-school performances. In addition to chamber orchestra presentations, Orchestra da Camera also presents opera and ballet productions in the schools, in cooperation with the Metropolitan Opera Guild and professional dance companies in the area.

The following projects illustrate some of the fiscal 1971 orchestra program grants:

The *Utah Symphony* provided concerts for audiences in many isolated communities, including a number of Indian reservations, often through joint performances with local choral organizations, in a tour which ranged 9,500 miles.

The *Jackson Symphony*, Mississippi, established a string training program in elementary and junior high schools and sought to develop new audiences through performances in neighborhood schools and churches, while making use of a professional string quartet for special educational and concert presentations.

The *Anchorage Symphony* traveled to isolated communities in Alaska.

The *West Virginia Arts and Humanities Council* organized an extensive series of performances by the Charleston and Wheeling Orchestras through the mountains of Appalachia.

Overall, in fiscal 1971, the Endowment's orchestra program gave grants totalling $3,761,031 including $785,069 in private funds.

In fiscal 1972, the level of funding for the orchestra program rose to a total of $5,307,259 of which $1,276,745 came from private donations.

Opera

In fiscal 1972, after a year of pilot funding, the Endowment launched a major program of assistance to the nation's professional opera companies and related organizations. Grants totalling $2,591,122, including $1,095,726 from private donations, were awarded during the first year this program was in full operation. That marked a substantial increase from its pilot level in fiscal 1971 of $598,250.

Grants during fiscal 1972 enabled several opera companies to establish apprenticeship programs for young people and helped companies to reach new audiences through touring, in-school performances, and performances for audiences not ordinarily able to attend opera. Grants were also awarded to companies for artistic and administrative development.

In a lengthy article in September 1971 on the work of the Santa Fe Opera, Winthrop

Sargeant, who was then music critic for *The New Yorker* magazine, wrote of the value of an apprentice system: "I have just returned from a week at the Santa Fe Opera, and I can only say that I have had a brand-new musical experience, having heard and seen opera as I have often dreamed it might be."

The company, Mr. Sargeant reported, "is organized on a unique plan. At the bottom is a group of apprentice performers— about fifty of them—who are chosen . . . every year, not as students in the ordinary sense but as singers who have the potential to achieve outstanding artistry as soloists. They are paid eighty or ninety dollars a week, and receive instruction in voice, music, diction, body movement, and makeup. Meanwhile, they do minor roles in the public productions and sing in the chorus. As you can imagine, this gives the Santa Fe Opera what is probably the finest chorus to be found in the world today."

Detailing the success of the Santa Fe Opera, Sargeant noted that the opera house is sold out for practically every performance—four nights a week during the peak of the seven-week season. "About thirty percent of those who attend come from nearby Albuquerque (pop. 350,000) and suburbs, about ten percent from small communities scattered around New Mexico, about twenty percent from the East and West Coasts (including a number of fellow-impresarios and other professionals), and, surprisingly, about thirty percent from the little town of Santa Fe itself (pop. 40,000). That leaves only ten percent unaccounted for. Mr. Crosby (the Company's impresario) has calculated that if interest in opera were as high in New York as it is in Sante Fe, New York would require an opera house every twelve blocks." He had seldom seen, Mr. Sargeant wrote, "government and foundation grants . . . utilized so well." The Santa Fe Opera received grants during both years under review.

In other assistance to opera, The National Opera Institute, established in fiscal 1970 with a $600,000 Treasury Fund grant, continued providing financial encouragement to outstanding young singers, in addition to offering grants in aid for the commissioning and production of new operas and new productions of rarely performed operas. To date, this assistance has made possible world premieres of 10 new operas, including *Summer and Smoke* by Lee Hoiby in June 1971 by the St. Paul Opera Company; *Faust Counter Faust* by John Gessner, given its premiere January 1971 by the Center Opera Company of Minneapolis; and *Black Widow* by Thomas Pasatieri, presented in March 1972 by the Seattle Opera.

A fiscal 1972 Treasury Fund grant of $350,000 helped The National Opera Institute to continue its work of encouraging the growth and development of opera in the United States.

Jazz

The success of the introductory jazz program, begun in fiscal 1970, led to increased programs of support in 1971 and 1972. Grants totalling $50,325 were awarded to organizations and individuals in 1971; and in 1972, the total amount for the program rose to $244,925. New works and new arrangements were undertaken. Workshops, seminars, open-house jam sessions, and performances in schools and churches encouraged jazz musicians and their audiences.

Some examples:

A young composer from Greenbelt, Maryland, studied in the Arrangers Lab Institute at the Eastman School of Music and reported that in addition to what he had learned formally, he benefitted greatly from the criticism of other jazz students. He had the honor of being selected to write the finale of the Arrangers Holiday Concert at the school.

A young jazz musician who taught drums for no salary in a free clinic to 35 teenagers in a disadvantaged New York community reported an average attendance of 92 percent. He added an additional group of 17 students, assuming the extra expense himself, and called the experience a "Divine Blessing."

Audience Development

Affiliate Artists, Inc.: This national organization places young performing artists of proven ability in short-term residencies with colleges, universities, arts councils, and other sponsoring organizations and institutions, creating a partnership that offers professional experience and fees to artists, and both workshop encounters and concert presentations for audiences.

Under the program, the artist spends up to 56 days per year during three or four visits, performing formally and informally and using the audience-building resources of the presenting institution and the community. For the remainder of year, the artist is free to accept professional engagements in furtherance of his career.

The period under review marks the third and fourth successive years in which the Endowment has assisted the program. Three grants totalling $494,000, including $235,000 donated to the Endowment by The Sears-Roebuck Foundation, went to aid the work of young artists and to help with administrative costs of the operation.

Young Audiences, Inc.: A national organization founded over 20 years ago, Young Audiences provides in-school concerts by professional instrumental and vocal ensembles in a program designed to expand the musical education of Children. While the original aim of the organization was to give children an opportunity to listen to music, the program has now developed a technique through which artists, by demonstrations and informal conversations, draw children into active participation as well. The Endowment provided a $196,950 Treasury Fund grant to assist these activities in fiscal 1971, and a $250,118 Treasury Fund grant in fiscal 1972.

Contemporary Music Projects

The Endowment has encouraged a number of experimental groups with grants enabling composers and performers to perform new works and conduct workshops.

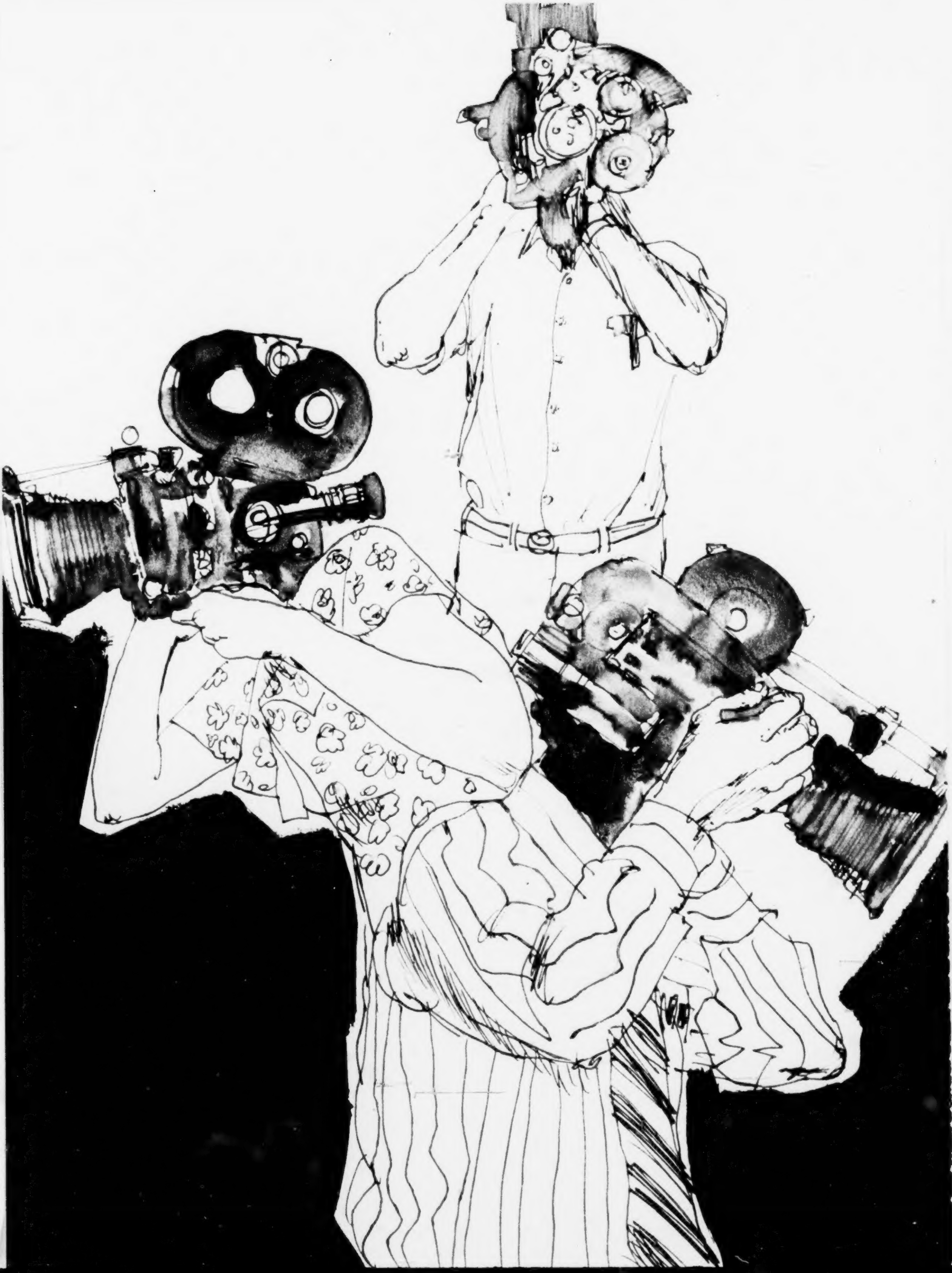
Some examples follow:

The Bennington Composers' Conference and Chamber Music Center, Inc., Vermont: $5,000 (fiscal 1971) in support of a summer of 1970 conference at which young composers' works were read, recorded, and discussed; and special seminars on electronic and multi-media composition were held. Works were performed in public concerts and taped for distribution to national educational radio stations. Two more grants of $8,000 each were awarded during fiscal 1972 to support continued activities during the summers of 1971 and 1972.

New Dimensions in Music, Seattle Washington: For programs aimed at introducing the works of contemporary composers to people in the Seattle area through presentations to school children and college audiences. In addition, the group mounted a small concert season and made an electronic music studio available to composers. The 1971 grant was for $12,700. A $2,000 grant in 1972 assisted with the concert season.

Conservatory Program

During fiscal 1972, the Music Program entered a new area of funding: aid to independent professional schools of music. Grantees in 1972 were The Cleveland Institute of Music, The Juilliard School, Manhattan School of Music, The Mannes College of Music, The New England Conservatory of Music, The New School of Music, Peabody Institute, and The San Francisco Conservatory of Music. During the pilot year of this program, these schools were invited to apply for Treasury Fund grants to enable them to expand their scholarship and fellowship programs for exceptionally talented, needy students who otherwise would not be able to receive professional training at the nation's outstanding schools.



Public Media

Background

Film, radio, and television have multiple natures. They are arts in themselves as well as vehicles for the transmission of other art forms—such as architecture, crafts, dance, literature, music, theatre—to large audiences. In all their multiple natures, the public media offer a fertile and challenging field for the work of the Endowment.

From its beginnings as a federal agency, the National Endowment for the Arts has recognized the importance of films and the electronic media to the cultural life of the nation and has supported projects within these fields. One of the Endowment's early and large grants, for example, helped to create The American Film Institute in 1967, and the Endowment has provided continuing assistance since that time. However, it was not until fiscal 1972 that—thanks to increased funding for the agency as a whole—the Endowment was able to announce a one million dollar pilot program for the public media field.

The American Film Institute

The AFI, originally established through funding from the Endowment, from the member companies of the Motion Picture Association of America, and The Ford Foundation, continued to receive Endowment support for its activities in film preservation, film exhibition, filmmaker training and assistance, education research, and publications during the years under review.

Of particular significance among AFI's activities during these two years was the coordination of a major national effort to save the nation's film heritage. Before the early 1950's, motion pictures were made on "nitrate film," a highly flammable, unstable material, subject to eventual decomposition. Thousands of feet of silent, documentary, and newsreel film have already been lost forever, and millions more are in imminent danger. During fiscal 1972, the Endowment gave grants totalling $300,000 to The American Film Institute for preservation projects at the Library of Congress, The Museum of Modern Art, George Eastman House, and the Institute itself. During fiscal 1971, the Endownment awarded a Treasury Fund grant of $1,086,875 to The American Film Institute, and during fiscal 1972, a total of $1,377,500 was made available, of which $37,500 was in a Treasury Fund Grant.

Fiscal 1971

A continuing purpose of the Endowment has been to develop innovative approaches to presenting the arts on film, television, and radio. Among the fiscal 1971 grants awarded to further these aims were:

WGBH Educational Foundation, Boston, Massachusetts: A $45,500 grant, with the Corporation for Public Broadcasting providing an additional $29,500, for a television dance workshop in which three choreographers were invited over the course of the 1971–72 year to work with selected WGBH staff members on a program of individually tailored television experimentation.

Allan D. Miller, Denver, Colorado: An $8,000 fellowship aimed at the development of innovative techniques for presenting the arts on television, enabled Mr. Miller to study at the British Broadcasting Corporation for two months and then take up a two month residency with the Los Angeles Philharmonic, during which time he prepared the script for a half hour television special on the symphony orchestra to be produced on public television. An additional grant of $21,300 from the Arts Endowment, in fiscal 1972, has assisted in producing the program.

In the continuing cooperation between the Corporation for Public Broadcasting (CPB) and the Endowment, grants were made for projects directed toward the objectives of both organizations. Two of these grants are mentioned above. The Endowment also provided a fiscal 1971 $15,000 grant, matched by CPB, to sponsor a seminar emphasizing the possibilities for arts programming for public television.

In all, funds totalling $177,580, exclusive of support to AFI, were awarded in support of public media projects during fiscal 1971.

A New Program

In October of 1971, a million dollar pilot program in public media for fiscal 1972, also exclusive of support for AFI, was announced by the Arts Endowment. Chloe Aaron, formerly senior editor of *Videorecord World* and a writer in the fields of film and television, was named Program Director. Funds were made available for projects that would:

Encourage the development of regional film centers.

Improve the quality of arts programming on the media.

Upgrade the standards of film study in schools and colleges.

Continue critically needed preservation work in films.

In addition to the above categories, the Endowment continued its cooperative funding with the Corporation for Public Broadcasting and its support for The American Film Institute in fiscal 1972. Examples of fiscal 1972 grants awarded under the new categories follow.

Regional Development

During fiscal 1972, the Endowment gave $146,495 in grants to encourage film centers to help build a new audience nationwide through regional showcases and information services. Among those grants were the following:

The *Portland Art Association,* Portland, Oregon: $15,000 to revive and expand Portland State University's film program. Each week films are shown with accompanying program notes containing historical background and critical commentary. The film program, implemented by the staff of the Northwest Film Study Center, provides information services to individuals, schools, and institutions with film-related programs. The Portland Art Museum and the Portland State University are joint sponsors.

University Film Study Center, Cambridge, Massachusetts: $15,000 to help expand a four-year film program to include an information and resource facility for schools and colleges throughout the New England region. The Center provides information to film programmers and educators, helps teachers and administrators plan film study programs and acquire teaching materials. The Center used this grant to extend its services beyond the consortium of 15 New England colleges and universities to include many secondary schools of the area.

Walker Art Center, Minneapolis, Minnesota: $20,000 to assist the Art Center to expand its film program to include a full schedule of public screenings, lectures, seminars, and conferences related to film. The Center presents important examples of historical and recent cinema and also uses the medium to supplement its exhibitions, education, design, and performing arts programs.

Programming in the Arts

The Endowment continued to support production, research, and development designed to improve the quality of arts programming on film, television, and radio by professional individuals and organizations. During fiscal 1972, grants totalling $183,195 were awarded, including the following:

Les Blank, Hollywood, California: A $10,000 grant went to Les Blank to produce a 30-minute film on the French-speaking black people of southwest Louisiana, their way of life and attitudes, but especially their music and musicians.

Educational Broadcasting Corporation/NET, New York, New York: $50,000 for a 90-minute color production of four outstanding works from the repertoire of the American Ballet Theatre. NET hopes to extend the reach of the American Ballet Theatre to public television's weekly audience of 39 million viewers, many of whom have no access to live ballet. The works filmed will be representative of the diversity of style and subjects inherent in the ABT repertoire.

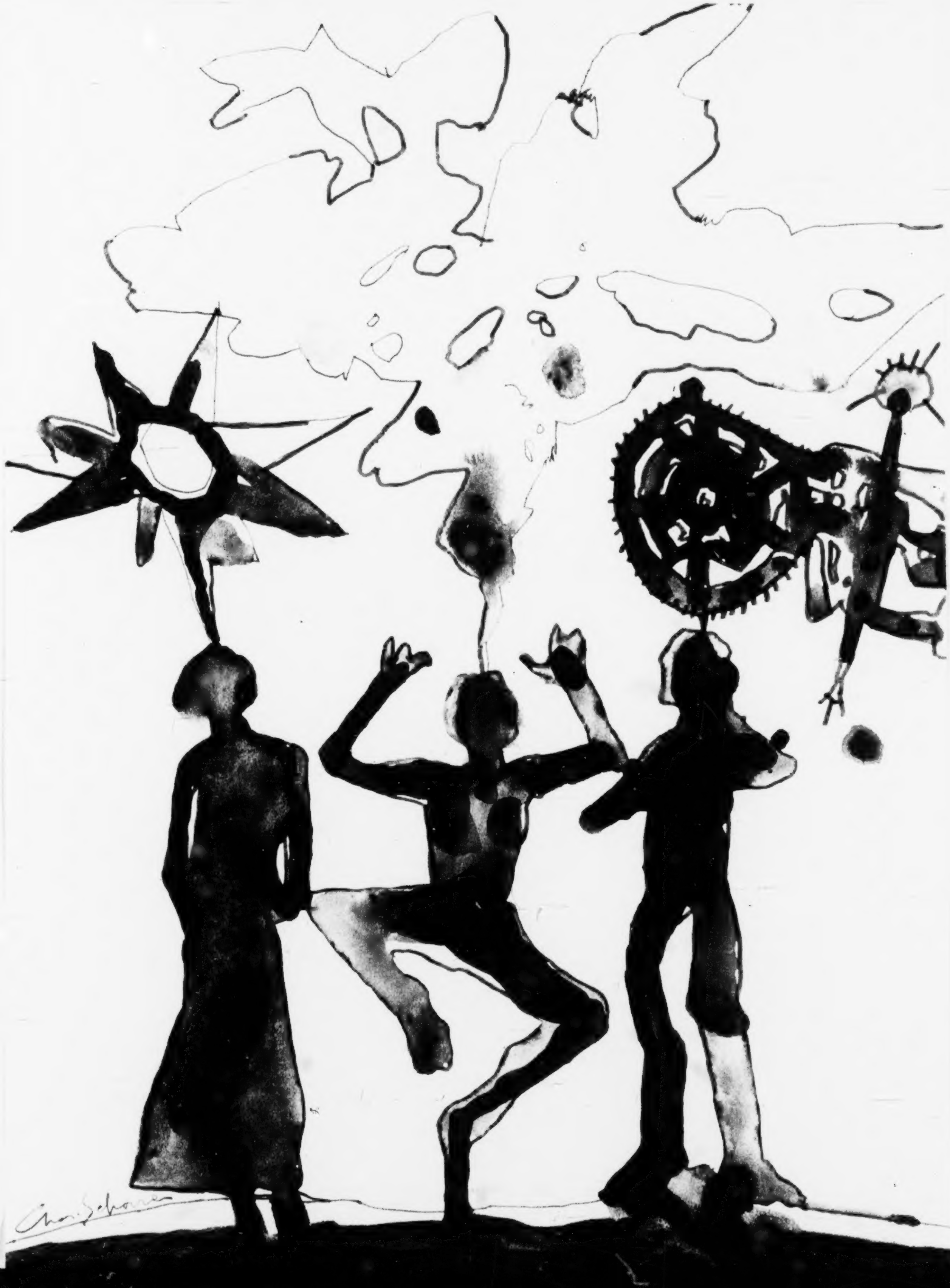
Carnegie Hall Corporation, New York, New York: $12,500 to assist a pilot project to record young artists not well-known to the general public. Concert managers argue that a name cannot become recognized without recordings, yet commercial recording requires an artist to have some degree of prominence. This grant enabled ten young artists with potential concert careers to make recordings. In order to hold costs down, these recordings, produced with the highest professional standards, remain as edited master tapes. It is expected that the tapes will be syndicated to more than 200 stations of the National Public Radio Network.

Education

The Endowment in 1972 awarded $173,775 in grants for projects designed to improve standards of film study in schools and colleges. Grants were given to develop curricula for film courses and hold accredited workshops and seminars for film teacher training. Several institutions were given grants to help graduate students with the costs of equipment rental, material, and laboratory services.

Arthur S. Barron, New York, New York: $7,000 for a presentation-lecture on the life, art, and career of D. W. Griffith. The film will tour nationwide to educational and community sponsorships and will be available afterward for broadcast on television.

Center for Understanding Media, New York, New York: $25,000 to produce an annotated catalogue of films for children which will provide a service to teachers in schools throughout the country as well as be a resource for public television programming.



Special Projects

Early in the history of the Endowment, it became obvious that many proposals for funding do not fit into described program areas and therefore a Special Projects Program is maintained. The office is administered by the State and Community Program staff.

Special Projects provides a means of reviewing applications that straddle two or more program areas or those which fit no current guidelines but are thought worthy of consideration. It has also been the means of funding regional and national operations that do not fall within specific Endowment programs such as the Federation of Rocky Mountain States, the Associated Councils of the Arts, and the National Folk Festival. It can be a shelter for developing concepts until they are ready to be assumed by a Program or established as an independent Program within the Endowment.

The Special Projects Program is also the primary vehicle for awarding grants to state arts councils in addition to those provided by the standard Federal-State Partnership Program. Funds which are unused by state arts councils from the annual appropriation mandated by Congress for equal distribution to the state councils revert to become part of the overall budget of Special Projects. They are earmarked for applications from the state arts councils only. Other funds in Special Projects may be used either for state arts council projects or those of other arts organizations.

Grants are made under three separate categories: State Arts Council Development, Regional Development, and General Programs.

State Arts Council Development

In this section, funding was available to the state arts councils for Special State Grants in both years under review, and beginning in 1972, became available for Regional Meetings, and Internships.

In Fiscal Year 1971, grants totalling $50,379 were awarded to 13 state arts councils under the Special State Grants category. Among the projects funded were the following:

The Connecticut Commission on the Arts received $1,700 to further its Rural Music Program, a joint effort by Connecticut towns and the state government to discover a means by which small communities with limited financial resources might increase their exposure to live music. Five towns with populations of less than 5,000 were involved in the project.

A grant of $5,000 assisted a contemporary theatre festival which had seven sponsors: the Rhode Island State Council on the Arts, Brown University, Rhode Island School of Design, Rhode Island College, University of Rhode Island, Roger Williams College, and Trinity Square Repertory Company. The festival made possible 18 performances throughout the state, presenting The Open Theatre; Bread & Puppet Theatre; the mime, Michael Grando; Burning City Theatre; The Performance Group; The Manhattan Project; National Black Theatre Workshop; and the National Theatre of the Deaf. There were 7,500 admissions to the performances. Another 3,500 persons were able to attend, free, the 11 workshops and three symposiums.

In 1972, a total of $160,328 in Special State Grants of $10,000 or less were awarded to 25 state councils under this category with a broad variety of projects undertaken, including assistance to the music division of the Black Hills Fine Arts Center in South Dakota, and a grant to Theatre by the Sea in Portsmouth to tour in New Hampshire and Maine.

Internship Program

A new arts administration internship program, established in fiscal 1972, placed three interns with state arts councils in Maine, Mississippi, and Oklahoma. Because of the increasing demand for qualified arts administrators, the Endowment is fostering a two-pronged effort, one through the Special Projects Program internships with state arts councils, and the other through the Education Program which assists several training programs allied with universities.

This new internship program not only offers an opportunity for specialized training to people interested in arts management but also provides much needed personnel assistance for state arts councils. Each intern is introduced to all aspects of operating a state council or commission. Interns in 1972 participated in the initiation, supervision, and evaluation of state grants as well as the planning of budgets. They traveled with the state council staff members throughout their own states and met with staff from arts councils in adjacent states.

Regional Development

With a growing and constantly moving population, state boundaries are often blurred. Rural citizens of one state frequently have more in common with their counterparts in adjacent states than they do with their own urban neighbors. Thus projects to increase regional development and promote coordination of arts programs among states are encouraged. Not only can more people be reached, but expenses can be reduced by well thought-out regional cooperation.

The Federation of Rocky Mountain States, which includes Colorado, Idaho, Montana, New Mexico, Utah, and Wyoming, exemplifies such a program which succeeds. During fiscal 1971, the Federation received from the Endowment a grant of $75,000, which was raised to $90,000 in fiscal 1972. Faced by a vast geographical area with low population density and mountain-travel conditions, the Federation has assisted companies of performing artists to tour throughout the Rocky Mountain region and has also provided apprenticeships for area artists with these companies.

During fiscal 1972, the Endowment initiated a new program which placed a regional coordinator in the Northwest United States to serve Washington, Oregon, Idaho, Utah, Montana, Wyoming, Colorado, North and South Dakota, and Alaska, through a grant to the Colorado Foundation on the Arts and Humanities. This regional coordinator acted as liaison for these states in their activities and worked directly with local sponsors and participants in various Endowment projects such as the Coordinated Residency Touring Program for dance companies, as well as the Artists-in-Schools Program. It is hoped that this type of coordinating assistance can be expanded into other regions of the country.

General Programs

Grants under this category are offered for projects that meet at least two of the following criteria:

Maintain professional standards;

Have potential national significance;

Have potential regional significance;

Are justifiable on the basis of geographic isolation from other arts activity of quality;

Include components of, or service to, two or more arts disciplines.

In fiscal 1971, grants from the Endowment totalling $479,150 were awarded under this category, followed by a total of $237,600 in fiscal 1972. Some representative project examples follow:

Washington and the Arts: A Guide and Directory to Federal Programs and Dollars for the Arts, a study of the participation and programming of federal agencies in the arts. The handbook, published by the Associated Councils of the Arts, is not only a basic work of research in its descriptions of arts activities, but is also a concise listing, making available in one place the various programs to which individual artists and arts organizations may apply for funds and other services. In future years, it will become a readily accessible historical documentation of the arts efforts in the federal government in the early seventies. The handbook was commissioned through the Federal Council on the Arts and the Humanities, with financial assistance also being provided by National Endowment for the Humanities, the National Science Foundation, the Smithsonian Institution, and the U.S. Office of Education.

One of the most imaginative state council projects is the Michigan Artrain, which had been developing for several years and finally went into service as a portable art experience on May 21, 1971. The Artrain is made up of three redesigned Pullman coaches, a baggage car, and a caboose. Within it, the exhibition includes slides, films, photography, sculpture, light-sculpture, paintings, graphics, prints, pottery, and jewelry. A sculptor, a potter, and a silversmith travel with the Artrain and give demonstrations of their crafts in the baggage car. In many towns, local artists and craftsmen come to the site of the Artrain to demonstrate their crafts and exhibit their work.

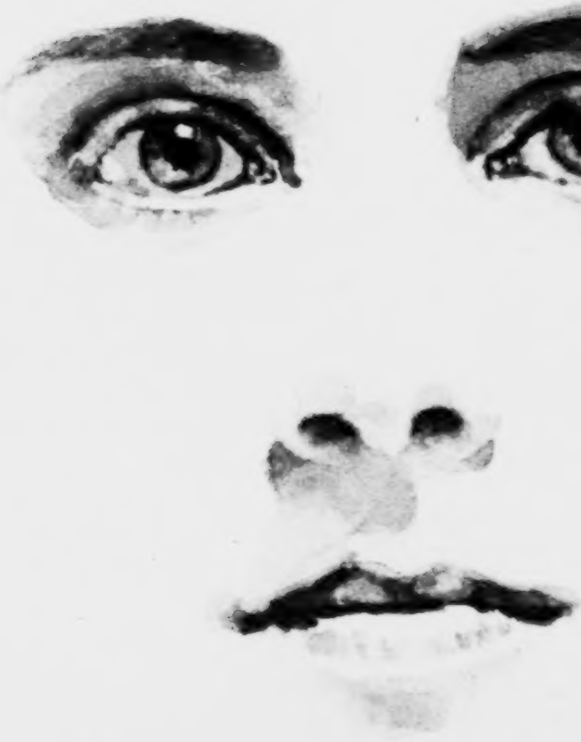
An editorial in the *Marinette Eagle Star,* Marinette, Wisconsin, describes the impact of the Artrain, just across the border in northern Michigan:

"This is not just a cold and impersonal exhibit which bored visitors can wander through to while away 40 minutes. It is, rather, a total experience in art which relates its origins and practice to experiences most of us encounter daily in one form or another. Part of it is related to nature with which all of us are familiar. . . . Part of it is related to the functional design of everyday appliances and these as well as other applications of it are shown visually and by audio presentations of the basic steps in art utilization in everyday living."

The Artrain toured in 37 Michigan communities and was visited by over a quarter of a million people by fall of 1972.

The old, the disabled, and the sick have had their lives brightened as a result of a fiscal 1972 grant of $30,000 which went to Hospital Audiences, Inc. (HAI) of New York City. HAI provides a broad range of cultural services for the institutionalized and the disadvantaged. In the three years since it was founded, more than 110,000 persons have been able to attend a variety of cultural events through donated tickets distributed by HAI. Typical recipients of the tickets include such community groups as children's homes, old age homes, youth organizations, community self-help centers, and public housing tenants' associations.

HAI also works with mental hospitals, rehabilitative agencies, and narcotics addiction treatment facilities to enable people in these institutions to attend cultural events. But, as HAI's director and founder, Michael Jon Spencer, points out, "For each patient HAI reaches by arranging trips to community events, there is at least one other patient who is too old, too ill, or too disabled to leave the institution. So, HAI brings performances to them, within the institutions." HAI is also currently providing cultural services to correctional institutions across New York state.



Theatre

The Wall Street Journal, in an article published on December 1, 1970, noted: "In the past several years, few theatrical developments have been more encouraging than the growing importance of regional theatres. . . ."

During the years under review, the Endowment continued to support these nonprofit, professional theatres, reinforcing the efforts of local companies and their patrons in cities and towns throughout the United States.

Professional Theatre Companies

Under this program in fiscal 1971, $1,444,400 was committed for support of nonprofit companies that had operated under Equity contracts or equivalent pay scales for two years or more and for performing seasons of at least five months. Categories of support included new play production, services to schools, local touring, and the training and development of staff. Thirty-one companies in 26 cities were awarded grants.

In fiscal 1972 the program was expanded to include a greater diversity of professional theatre institutions, and the maximum grant level was increased to $100,000. A total of $1,589,500 went to 36 companies in 27 cities.

Reports from several of the companies indicate how the Endowment grants were used:

Long Wharf Theatre, New Haven, Connecticut: A fiscal 1971 $50,000 grant to this company helped it to add to its staff, to commission new productions, and to bring its Touring Theatre and its Children's Theatre to communities throughout New England, by means of a network of 300 teacher representatives. ". . . Few regional theaters have managed to be more impressive than New Haven's Long Wharf Theater," John J. O'Connor wrote in *The Wall Street Journal* (December 1, 1970); ". . . if its repertory can continue to offer an imaginative mix of the old and the unfamiliar, New Haven and the theater in general will be very much the richer."

Dallas Theater Center, Dallas, Texas: An Endowment grant of $24,250 in fiscal 1971, together with independent grants from The Ford Foundation, the Moody Foundation of Galveston, and the Zale Foundation of Dallas, enabled the Center to organize the Janus Players, a professional company of black and Mexican-American artists. The Janus Players comprise a total theatrical group under the direction and guidance of an outstanding professional theatrical organization. Their aim is to establish a regional theatre serving minority communities throughout the state. In addition to producing plays, the Players also take part in a professional training program for actors, directors, and designers.

A pilot project, the Janus Players is seen as a model for the encouragement of other professional community theatres throughout the country, which more and more are becoming aware of their responsibility to undertake educational and public service projects as the demand for them increases. The Dallas Theater Center received a $25,000 grant in fiscal 1972 for the expanding activities of the Janus Players.

Springfield Theatre Arts Association, Springfield, Massachusetts: A fiscal 1971 grant of $15,000 to Stage/West helped to continue and expand the theatre's Heritage Series. The Series brings classics of the traditional and contemporary theatre to high schools in the region.

In reporting on the grant, Stephen E. Hays, producing director for the Series, wrote: "We were able to double our student attendance this year, reaching 9,680 students for 30 matinees." He added: "The Series is working well for a number of reasons. Firstly, it is highly popular with local educators. Secondly, it is a highly attractive program to point out to local businesses and individuals who are potential donors to Stage/West. Thirdly, and we think most significantly, with the doubling of attendance to the Series was a doubling of student walk-in sales to the other productions of Stage/West. . . . We feel that the Heritage Series, after three years, *is* developing an interest in theatre-going among our area students." The top price for admission was $2.00.

The Negro Ensemble Company Inc., New York City: A grant of $25,000 in fiscal 1971 helped this group to produce five plays: *Perry's Mission,* by Clarence Young III of Dayton; *Rosalee Pritchett* by Carlton and Barbara Molette of Atlanta; *Ride a Black Horse* by John Scott, a member of the theatre faculty at Bowling Green State University, Ohio; *The Dream on Monkey Mountain* by Derek Walcott of Trinidad; and *Ododo* by Joseph A. Walker, a playwright recently in residence at the Yale University School of Drama.

All five playwrights are black, and three of them had never before seen professional production of their work. In addition, six workshop evenings of presentations of new material were held.

The Negro Ensemble Company's workshop training program and its Work-in-Progress Unit was helped during the 1971–72 season with a $75,000 grant from fiscal 1972 funds.

Center Theatre Group, Los Angeles, California: During the years under review, two grants went to this Company. A portion of each grant helped support the Center's Improvisational Theatre Project, which grew out of the highly successful production of *Story Theatre.*

The Improvisational Theatre Project develops presentations using material related to the life within minority communities and tours its productions to local schools and community centers in the Los Angeles area. Through this project young actors receive extensive training in improvisational theatre techniques, which rely heavily on the use of pantomime, music, and narrative storytelling.

"The children . . . pleaded to participate," Winfred Blevins wrote in the *Los Angeles Herald and Examiner.* "They shouted warnings to the actors in the folk tales when something bad was about to get them. When a princess complained that no one wanted to marry her, at least two boys volunteered plaintively that they would."

Endowment funds helped to launch the Improvisational Theatre Project with a grant of $50,000 in fiscal 1971 and to expand it during fiscal 1972 with a grant of $95,000.

Center Theatre Group sponsored a series of free performances by the Improvisational Theatre Project during the 1972 Easter holidays for school children in Los Angeles. Theatre critic, Dan Sullivan, summed up the experience when he said it ". . . combines two lovely spectacles—kids having fun and actors getting better at what they are doing." (*Los Angeles Times,* March 29, 1972)

Aid to Experimental Theatres, New Play Producing Groups, and Playwright Development Programs

In recent years, a number of experimental theatres and workshops have gained recognition for their work in presenting new plays and in exploring new forms and techniques. The groups vary greatly in size and in outlook, but they share a common commitment to the development of the theatre artist. Some have produced work that has influenced the mainstream of establishment theatre; others have avoided that mainstream in pursuing their separate objectives. This part of the Theatre Program is based on the belief that the development of new talent and the exploration of new theatre forms is vital to a healthy American theatre.

Three types of groups receive assistance under this program: (1) theatres which concentrate on performing the works of new playwrights and which present a season or series of new, avant-garde, and experimental works; (2) groups which specialize in developmental work with new playwrights; and (3) groups which, under the leadership of a highly creative artist, form a total theatre unit evolving original works out of a collaborative process. In fiscal 1971, 26 groups in 13 cities received a total of $312,000. During the following year, grants totalling $463,000 were made to 29 groups in 16 cities.

The American Place Theatre, New York City: received a grant of $15,000 in fiscal 1971 for its Writer's Development Program which offers financial aid to authors allowing them to put concentrated time on their work. The Program also makes possible professional consultation and early collaboration between writer and director; exploratory productions during which the playwright can see run-throughs of a scene, an act, or a draft of the complete work, ranging from casual readings to work-in-progress productions; and, finally, full professional, productions with runs of six weeks before membership audiences.

"There is no establishment producing company in the country more courageous, more putting-its-money-where-its-mouth-is, more important to the cause of new plays and more interested in today's violently changing attitudes than The American Place Theatre," Martin Gottfried wrote in *Women's Wear Daily* in March, 1969.

In fiscal 1972, The American Place Theatre received a grant of $25,000 under the Professional Theatre Company category.

Firehouse Theater Company, San Francisco, California: received a 1971 grant of $10,000. Typically this company involves its audiences as participants in its productions. In the 1970–71 season, the Firehouse Theater Company presented two major productions, a free adaptation of the nineteenth century tragedy by Georg Buchner, *Woyzeck,* and *Still Falling,* an original play by Nancy Walter. Of the *Woyzeck* production, Paine Knickerbocker, of the *San Francisco Chronicle,* wrote (May, 1971): "Novelty, challenge and invitations take precedence over content in the Firehouse Theater production 'Woyzeck'. . . this is an audience participation event. Masks are used for various characters . . . these are worn by both members of the company and members of the audience who assume the identify of a character by wearing his or her mask. . . ."

A $10,000 grant in fiscal 1972 enabled the company to mount a new production, *Escape by Balloon;* to continue its classes for company members in voice, music, improvisation, gymnastics, and dancing; and to continue offering an open workshop for actors and writers who are not part of the company.

The Open Theatre, New York City: received $20,000 in 1971 and $40,000 in 1972. These grants helped the group to continue to develop works-in-progress and to initiate a new piece which was created collectively by the members of the group. The Open Theatre, in contrast to the Firehouse Theater Company, does not invite the audience to become participants in the theatrical event. Margaret Croyden, in *The New York Times,* explained the roles of Director Joseph Chaikin, and the actors:

"Under Chaikin's leadership, the company developed sound and gesture to a fine technique, but perhaps the really unique element in their work is their commitment to collaboration. Chaikin is not the usual director, who alone infuses the actors with inspiration; in the Open Theatre, the actors' contribution is almost equal to that of the director. (March 29, 1970)."

Theatre Workshop, Boston, Massachusetts: A grant of $15,000 in fiscal 1971 helped it to become established in the new theatre in the Boston Center for the Arts. Its inaugural production was widely praised.

"There are many reasons," wrote Samuel Hirsch in the *Boston Herald Traveler* (January 8, 1971), "to cheer about a theatrical event that occurred last night. First, it was the world premiere of 'Headplay,' a new environmental theatre play by Richard Reichman, a remarkably well-written and produced statement about the drug culture; second, it marked the debut of Boston's newest playhouse; and finally, it formally opened the Boston Center for the Arts, the eventual home for the many local theatre and dance companies presently searching for rehearsal and performance space."

Assistance was continued in fiscal 1972.

Other Performing Institutions

American Puppet Arts Council, New York City: In fiscal 1971 a grant of $20,000 assisted this outstanding group, led by Bil Baird, to prepare, rehearse, and produce new works.

Children's Theatre Company of Minneapolis: $25,000 in fiscal 1971 enabled the company to expand its repertory, in cooperation with the Guthrie Theatre, the Minnesota Dance Theatre, the Center Opera Company, and the St. Paul Civic Philharmonic Society.

The Paper Bag Players, New York City: $20,000 in fiscal 1971 helped this highly imaginative group train young professionals in workshops and to appear before an audience of 60,000 fascinated children in New Orleans, Seattle, St. Louis, Pittsburgh, and other cities.

In fiscal 1972, an additional $30,000 helped The Paper Bag Players to continue their work.

Services to the Field

International Theatre Institute of the United States, New York City: The Institute, founded and sponsored by UNESCO, has centers in 50 nations. Its activities include conferences, publications, exchanges of experts, and assistance in international touring.

The United States Center in New York maintains a reference library, publishes a yearbook and a newsletter, arranges tours for foreign representatives of the theatre, and provides liaison with the ITI. The Endowment supported its work during the years under review with grants of $35,000 in 1971 and $45,000 in 1972.

Theatre Development Fund, New York City: $50,000 in fiscal 1972 to help the fund continue its support of the theatre profession. TDF is a nonprofit, tax exempt corporation founded to stimulate creativity and experimentation in the commerical and nonprofit theatre by assisting plays of merit which, without such aid, might not be produced or might close prematurely. The unique role played by the commercial theatre in providing original works and artistic leadership for all elements of the American theatre underscores the importance of such aid. A primary purpose of the Fund is to help build new audiences for serious theatre by the purchase of tickets early in the run and their distribution at special rates to persons unable or unlikely to attend otherwise. This new audience includes students, teachers, union members, and the disadvantaged.

Though initially only new productions

were to be assisted, the program has grown to include the purchase and distribution of tickets for a wide range of long-running established plays as well. This expanded audience development is beginning to demonstrate a growing appetite for theatre among young people, and an increasing market for low-price tickets.

A $50,000 grant to TDF in fiscal 1972 enabled it to continue its activities in support of the theatre profession.

Educational and Special Projects

Brooklyn College Theatre Artisan Training Program, New York: In the second and third years of its operation, this program, with the aid of two $70,000 grants from the Endowment, continued to provide training for talented, disadvantaged students. Twenty-nine scholarship students were enrolled in the program which involves two years of study, including a period of externship in one of a group of cooperating theatre companies. The students were drawn from ten states, the District of Columbia, and Jamaica.

Visual Arts

During the years under review, the Visual Arts Program added new areas of support to the artists' fellowships and aid to service organizations, which had been established in previous years.

These included pilot programs for artists' workshops and photography; grants to place artists, critics, craftsmen, and photographers in residence; and fellowships for art critics. In addition, the Works of Art in Public Places Program from previous years was diversified.

Artists' Fellowships

In fiscal 1971, $150,000 was allocated for artists' fellowships. Seventy-three artists, critics, teachers, and other experts were invited to submit nominations and responded with 356 names. In addition, 278 artists made direct application on their own, enclosing slides of their works. A six-member special panel undertook the task of reviewing these applications, and recommended 20 painters and sculptors from nine states for the $7,500 fellowships.

Photography Fellowships

The Endowment allocated $47,000 to a pilot program in photography fellowships in fiscal 1971. Photographers could apply for specific projects if they wished. An Advisory Panel reviewed the work submitted by more than 400 photographers. Many of the projects involved documentary studies of specific groups or communities, such as Gypsies, Chinese-Americans, mobile-home owners, and rodeo circuit riders. The response to the opportunity, and the high level of the work submitted led to the establishment of the program on a continuing basis, and fellowships in photography are now planned to alternate with those in painting and sculpture every second year.

Art Critics' Fellowships

Under a new program in 1972, ten art critics received fellowships of $3,000 each. During the first year of the program, fellowship recipients were chosen from a field of nominees by jurors Robert Herbert, Linda Nochlin, and William Seitz. The fellowships, planned as a yearly program, enable the critics to set aside time for research, writing, and, if they so desire, special projects.

Artists, Critics, Photographers, and Craftsmen in Residence

Under this $27,000 pilot program in fiscal 1971, matching grants, generally of $1,500, were made to museums, universities, colleges, art schools, community centers, and other institutions to obtain outstanding professionals for a variety of lectures, seminars, and short courses.

Institutions applying for these grants were free to select the artist, critic, or photographer. Ultimately, 17 institutions in 14 states participated. Among the artists who took part in the program were John Chamberlain, Sam Gilliam, Wayne Thiebaud, and H. C. Westermann. The critics included Hilton Kramer and Harold Rosenberg. In fiscal 1972, a total of $107,850 was awarded to 38 institutions in 21 states.

Works of Art in Public Places

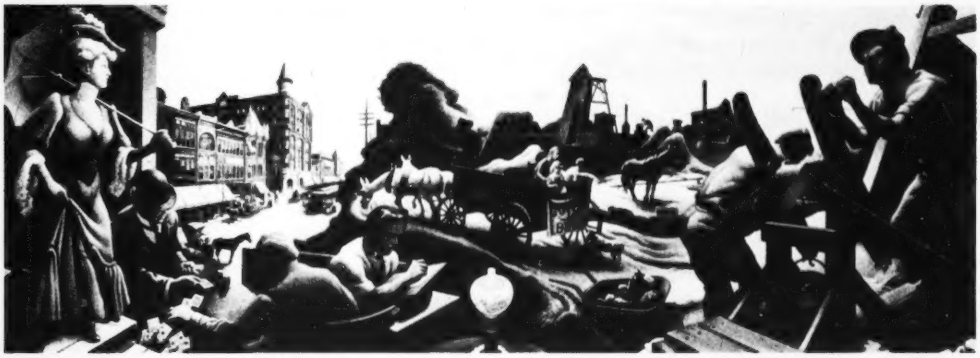
The Endowment makes matching grants to cities and towns to commission American artists to create works of art in any medium for urban sites. The purpose is to bring outstanding contemporary art into contact with the broadest possible public and to give challenging opportunities to artists of exceptional talent. Large works by three sculptors, Alexander Calder, Isamu Noguchi, and James Rosati, have been placed respectively in Grand Rapids, Michigan; Seattle, Washington; and Wichita, Kansas. The Rosati work, commissioned in 1970, was unveiled in Wichita on March 9, 1972. The $45,000 Endowment grant was matched by funds from the city which included small donations from 21,000 local school children.

In all, 12 projects in ten states were funded in fiscal 1971 for a total of $118,500. Among the artists selected were George Rickey, Tony Smith, and Peter Voulkos. During fiscal 1972, 12 grants in ten states totalling $346,900 were awarded.

Murals on public walls, continue to be a significant artistic and social expression in many cities, including Boston, New York, and Chicago, "transforming blighted neighborhoods by the magic touch of art," as The Chicago *Sun Times* stated. Among these grants in fiscal 1972, was one for $10,000 to the Ohio Arts Council to help complete a project designed to transform ten Cincinnati wall areas into a visually attractive environment. The sites chosen were located in areas heavily traveled by people entering and leaving the city.

A similar grant of $10,000 enabled City Walls, Inc., one of the original inner city mural groups, to continue its work in New York City.

Also, in fiscal 1972, the City of Joplin, Missouri, received a grant of $10,000 to commission its most famous artist-resident, Thomas Hart Benton, to create a mural for the lobby of the municipal building. The mural, commemorating the beginning of the 83-year old Benton's career in Joplin, will be unveiled as the first event in Joplin's centennial celebration in March 1973. Ten years ago the artist completed the Truman Library mural at Independence, Missouri, and declared it would be his last, but the idea of the Joplin mural, advanced by the Joplin Council for the Arts for the "home country folks" captured his imagination. "I believe this may prove to be my best work," he says. Among the contributions for the matching funds solicited locally for the mural, is a sum of $1,029.29 in nickles, dimes, and pennies from school children in Joplin.



Artists' Services

During the years under review, the Endowment assisted organizations serving the arts community and independent artist groups concerned with various aspects of the artist's professional status. In fiscal 1971, grants went to The American Federation of Arts and Art Information Center in New York City. A grant of $2,000 in fiscal 1972 went to the Private Arts Foundation of Washington, D.C. to help with the costs of the Conference on Women in the Visual Arts, held at the Corcoran Gallery of Art, Washington, D.C., in April of 1972. Also in the two year period, Treasury Fund grants totalling $75,000 went to The MacDowell Colony of Peterborough, New Hampshire, a major resource center where professional artists may live simply and concentrate on their work for limited periods of time.

Short-Term Activities

Grants under this category are given to individual artists and groups engaged in process and performance activities, technological art, artist-generated exhibitions, and cooperative ventures. Fiscal 1971 activities included a number of cooperative performances by artists and musicians, and a work of technological art, produced for the San Francisco Palace of Arts and Science.

In fiscal 1972, one example of this type of funding, is the $5,000 grant to the West Coast-Art Center, Inc. for The Market Street Program in Venice, California, which provides West Coast artists with exhibiting opportunities different from the traditional commercial galleries and museums. "The Market Street Program in Venice," wrote Peter Plagens in *Art Forum*, is well-intentioned, reasonable, and a seemingly practical way to revitalize . . . the public presentation of serious new art."

Artists' Workshops

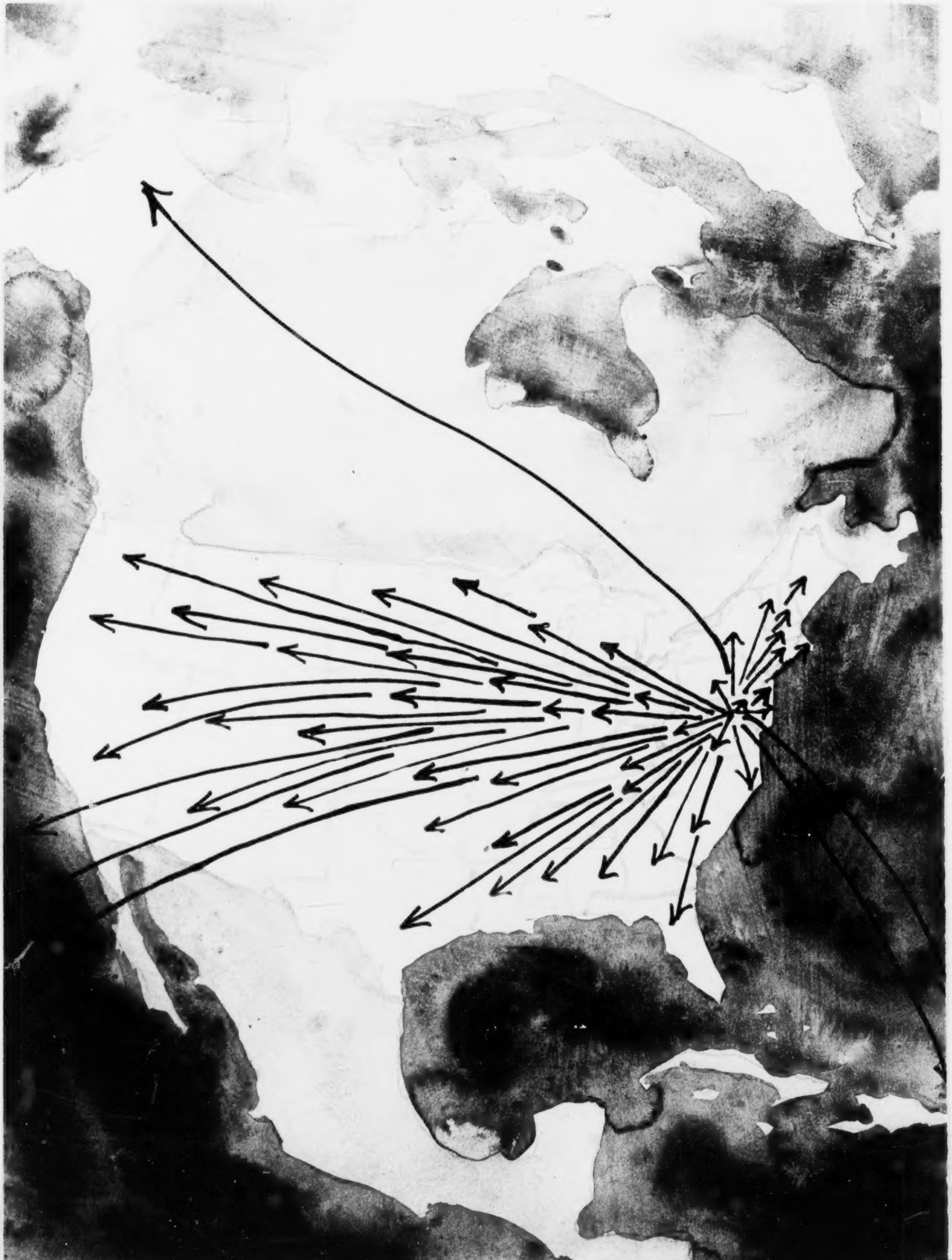
The Workshop program evolved further during the years under review. Among the fiscal 1971 grantees, were the Printmaking Workshop in New York, The Common Ground of the Arts in Detroit, and the Corcoran Gallery Workshop in Washington, D.C.

By fiscal 1972, the program had grown considerably, with $203,478 available for projects such as the following:

A grant of $8,500 enabled the Workshop for Silkscreen Printmaking in Washington, D.C., to continue its activities in new quarters. Workshop activities emphasize the conception, execution, and preservation of high quality silkscreen prints.

A grant of $5,000 to The San Francisco Art Commission assisted the Associated American Indian Arts, a new organization established to reawaken both traditional and experimental expressions of the art and culture of the native American population within the Bay area.

At the end of the Fiscal Year 1972, the Visual Arts Program had 11 categories of assistance developed, tested, and planned. In their September 1972 issues four national art magazines, *Arts, Art Forum, Art in America*, and *Art News*, each donated a page to announce the Fiscal Year 1973 programs and indicated interest in continuing such a service in future years.



Federal State Partnership

"The considerable growth of the state arts council movement is a proud phenomenon in American life."

Richard Nixon
September 13, 1972

The Arts Across the Nation

At the turn of the century, there were two state arts agencies in the United States, one in Minnesota and one in Utah. More than half a century later, only five official state arts councils had been added, but the movement was beginning to pick up. Between 1960 and 1964 ten more were established. In 1965, the passage of the National Foundation on the Arts and the Humanities Act provided, for the first time in the nation's history, federal encouragement and funding for state arts councils. Twenty new councils were established in that year. Fifteen more followed in 1966. Two more were created in 1967.

Today there are official state arts agencies in all 50 states, the District of Columbia, American Samoa, Guam, the Virgin Islands, and Puerto Rico.

In fiscal 1966, the first year in which the Associated Councils of the Arts compiled records of state funding, state legislatures appropriated a total of $2.66 million. By fiscal 1971, the figure had risen to $6.79 million, plus the New York state appropriation of $20 million. In fiscal 1972, state legislatures' appropriations increased again, reaching a level of $7.64 million, excluding New York state's appropriation of $14.42 million.

This continued growth was the intent of the Congress when it stipulated, in the legislation setting up the Endowment, that a mandated portion of the Endowment's budget was to be allocated each year to the official arts council of each of the individual states and special jurisdictions.

In fiscal 1971, of a total appropriation to the Endowment of $15,090,000, the sum of $4,125,000 was designated for distribution to the official state arts councils, or $75,377 each. For Fiscal Year 1972, Congress increased the Endowment's total appropriation to $29,750,000, of which $5,500,000 would go to the states, thus raising the amount available for each state arts council to $101,320. American Samoa and Guam received $65,000 each in both fiscal 1971 and 1972, by statutory requirement.

The examples which follow provide only a few illustrations of the many and diverse programs carried out by state arts councils.

In the States

In West Virginia, seven actors, a musician, a director, a production manager, lighting and sound equipment, and a unit set were packed aboard two small West Virginia University vans and set out on the backroads of the Mountain State. In 20 days, the "Theatre-Go-Round" gave 35 performances in 24 communities spread across the extreme boundaries of the state. Performing shows based on material drawn from folk-tales of the Appalachian region, the troupe played on courthouse steps, in streets, in state and city parks, on lawns in front of municipal buildings, in gymnasiums, concert halls, forest clearings, 4-H camps, and even, on occasion, in theaters.

"The program will continue," wrote Ewel Cornett, Executive Director of the West Virginia Arts and Humanities Council. "It has become an integral part of the curriculum of the largest educational institution in the state. It will become a training ground for actors and technicians. The repertoire is to expand in order to adjust to audience level. General American folk-tales are to be included in the repertoire as well as stories of the mountains. It will grow and continue to travel West Virginia roads."

In Wyoming, the discovery of primitive rock drawings similar to the petroglyphs found in Altamira, Spain, excited cowboys, ranchers, sheepherders, and scientists and prompted Dr. George Fisson of the University of Wyoming's Department of Anthropology to initiate a major project. Conducted with the assistance of Helen Schuster, an anthropologist, and Mary Helen Hendry, a member of the Wyoming Council on the Arts, the project involves locating the old rock drawings, cataloguing and preserving them, and finding methods of taking rubbings or otherwise reproducing the pictorial images for public view as well as scientific study.

The Bureau of Land Management, Forest and Park Services, State Highway Department, Wyoming Archaeological Society, and private citizens have all helped, providing expert personnel, guides, maps, and cliff-scaling expertise. A traveling exhibit available to schools, libraries, and other institutions is being prepared, and the State Archeological Society is planning production of a film to be circulated to service clubs and other outlets to acquaint the public with the rock art of the state and the need for its preservation.

In South Carolina, in an effort to present live theatre to people who have few opportunities to see such productions, the state Arts Commission organized a tour of the Henderson-Davis Players of South Carolina State College in Orangeburg. The group, which has won over two dozen national and international awards since 1967, gave 25 free performances. More than 85 percent of the audience had never before seen a live theatrical performance. Traveling by bus, the company of 20 actors, three technicians, and the director, staged plays before 17,316 persons, of whom the majority lived in isolated rural communities.

In South Dakota, a group of instructors skilled in drawing, painting, sculpture, and collage toured the state in a program for children arranged by the state Fine Arts Council. Under the local sponsorship of organizations such as recreation boards, community art groups, and service clubs, the four instructors and their supervisor remained for a full week in each community visited.

Work produced in the state-wide program formed an exhibit shown at the White House Conference on Children in Washington, D.C. in December 1970. The collection of paintings and drawings by children under the age of 14 from rural areas of the state was later sent on tour by the arts council.

In Oregon, with the aid of a special grant from the Endowment, the state Arts Commission, developed "Transpostructure", a portable, collapsible open-air arts pavilion providing about 2,000 square feet of roofed, wall-less area for outdoor exhibitions, demonstrations, puppet theatres, and other activities.

A grant from the New Jersey State Council on the Arts helped establish a community-based, permanent crafts center in Peters Valley, part of the Delaware Water Gap Park Area. Plans for the center include three major courses for 120 students and shorter courses for 200 others, permanent housing for three resident craftsmen, room and board for about 20 students, and the establishment of a crafts shop for work of high quality.

The Peters Valley Crafts Village, a crossroads hamlet in the mountains of northwestern New Jersey, is expected to be the site of a thriving professional crafts community and school center, a model which might serve as an example for communities in other regions.

In Nebraska, Omaha's Joslyn Art Museum, with the aid of a grant from the Nebraska Arts Council, mounted an exhibition, "Looking West: 1970," which caused the art critic of the San Francisco Sunday *Examiner and Chronicle* to write, on November 29, 1970, "You have to come to Nebraska to see the most impressive survey of contemporary California art yet assembled under a single roof. 'Looking West: 1970' fills five spacious galleries . . . with 75 works by as many painters and sculptors whose names form a visual *Who's Who* of the California scene."

Formed just six months before the end of fiscal 1971, the American Samoa Arts Council mounted two initial projects. One was a series of tapes of Samoan music, songs which tell of local history, legend, myths, and contemporary events. With translations in English added, the tapes comprise a live archival record of the customs and history of the islands.

The other made possible the first art festival presented in American Samoa, an event held in conjunction with Samoa's biggest holiday, Flag Day, which celebrates the first raising of the American Flag there, on April 17, 1900.

An exhibition of the work of inmates of the New Mexico State Penitentiary, held in the offices of the state Arts Commission, caused two professional artists to volunteer to donate a day a week to teach art classes at the Penitentiary. The Arts Commission gave a grant of $403 to Project Newgate, a federally funded high school program at the Penitentiary, and a professional art class was begun. Since then two artist-inmates have been paroled. One earned an art scholarship to the University of New Mexico and the other is working part-time and going to college. Inmates of the Penitentiary are now creating and marketing works of art.

The range of activities inspired and supported by the Maine State Commission on the Arts and the Humanities serves to illustrate the design and the utility of the idea of state arts councils as envisioned by Congress. In fiscal 1971 the Commission:

Gave grants to the Portland Symphony Orchestra for general development, for its Family Series, its special low-price concerts, and for its string quartet tours;

Helped the Portland Society of Art to establish a program to further art education in the area public schools and to hire a curator of education and an assistant in a program that developed a summer art school for children;

Aided the Haystack Mountain School of Crafts, an internationally known Maine institution which offered, for the first time, a summer crafts program for high school students;

Supported the production for television of the official sesquicentennial play, "Birth of a Nation," the first original drama ever produced in Maine for television. The film of the production was made available to educational and commercial television stations and to the State Department of Education for distribution to schools;

Made grants to various museums, historical societies, libraries, and other public organizations to help in the care of objects of value to the state;

Supported the Artists on Tour program, which made possible the services of painters, writers, musicians, filmmakers, craftsmen, and lecturers to groups or communities;

Brought to the state, Tony Montanaro, the pantomimist, who spent three-day residencies in a number of communities and of whose work the *Ellsworth American* wrote: "If Mount Desert Island High School in cooperation with the State Commission of the Arts and the Humanities can come up with more cultural entertainment of the high caliber and broad appeal of Tony Montanaro's presentation of the mime October 14, we say more power to them. Give us this sort of thing again and again throughout the winter;"

Aided a dance program which brought the Boston Ballet Company and the University of Utah Repertory Dance Theatre for performances in the central area of the state.

The Treasury Fund

At the close of Fiscal Year 1972, the National Endowment for the Arts had received a total of more than $13 million in private and other non-federal donations during the seven years of its existence. This impressive record of non-federal giving reinforces the validity of the concept of federal-private partnership written into the Endowment's legislation at its inception.

The legislation establishing the Endowment includes a unique provision which enables this federal agency to work in partnership with private and other non-federal sources of funding for the arts. Designed to encourage and stimulate private funding for the arts, the Treasury Fund method of granting encourages non-federal contributors to join the Endowment in the grant-making process.

The Endowment's Treasury Fund consists of funds appropriated by the Congress which are earmarked for use when gifts are made to the Endowment by sources outside the Federal Government. When a donation is received and accepted, it frees an equal amount from the Treasury Fund, and the doubled amount is then made available to the grantee, again on a matching basis.

The Endowment encourages use of the Treasury Fund method as a means of producing larger awards. The Fund is an especially effective way of combining federal and private support, and is an encouragement to any potential donor, particularly of new sources of funds, for the donor's $1 will create $4 in benefits (his $1 plus the Endowment's $1 plus the grantee's matching $2). Endowment grants generally fund only half the total budget of a project.

Gifts may be made to the Endowment for unrestricted purposes or for the specific support of a particular arts organization —such as a symphony orchestra, a museum, a dance, opera, or theatre company. Gifts may also be made to the Endowment for support of a particular program within the Endowment such as fellowships, conferences, and workshops. In the case of restricted gifts, either for a specific organization or purpose, the recommendation of the Council must first be obtained. Treasury Fund grants are subject to the same rigorous professional evaluation process as all other Endowment grants, and generally are made only for purposes which fall clearly within the Endowment's established program areas.

The Endowment is gratified by the continued non-federal support for the arts as manifested in the increasing number of gifts made to the Treasury Fund for the benefit of arts activities and organizations in all regions of our country. It is with appreciation and pride that the Endowment acknowledges the generosity of the Fiscal Year 1971 and 1972 Treasury Fund contributors who are listed on the following pages.

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	Authorization[1]	Appropriation[2]
Fiscal 1966		
National Program Funds	$ 5,000,000	$ 2,500,000
Federal Funds to match private donations	2,250,000	34,308
(Subtotals)	($ 7,250,000)	($ 2,534,308)
Fiscal 1967		
National Program Funds	$ 5,000,000	$ 4,000,000
Federal-State Partnership Funds	2,750,000	2,000,000
Federal Funds to match private donations	2,250,000	1,965,692
(Subtotals)	($10,000,000)	($ 7,965,692)
Fiscal 1968		
National Program Funds	$ 5,000,000	$ 4,500,000
Federal-State Partnership Funds	2,750,000	2,000,000
Federal Funds to match private donations	2,250,000	674,291
(Subtotals)	($10,000,000)	($ 7,174,291)
Fiscal 1969		
National Program Funds	$ 6,000,000	$ 3,700,000
Federal-State Partnership Funds	2,000,000	1,700,000
Federal Funds to match private donations	3,375,000	2,356,875
(Subtotals)	($11,375,000)	($ 7,756,875)
Fiscal 1970		
National Program Funds	$ 6,500,000	$ 4,250,000
Federal-State Partnership Funds	2,500,000	2,000,000
Federal Funds to match private donations	3,375,000	2,000,000
(Subtotals)	($12,375,000)	($ 8,250,000)
Fiscal 1971		
National Program Funds	$12,875,000	$ 8,465,000
Federal-State Partnership Funds	4,125,000	4,125,000
Federal Funds to match private donations	3,000,000	2,500,000
(Subtotals)	($20,000,000)	($15,090,000)
Fiscal 1972		
National Program Funds	$21,000,000	$20,750,000
Federal-State Partnership Funds	5,500,000	5,500,000
Federal Funds to match private donations	3,500,000	3,500,000
(Subtotals)	($30,000,000)	($29,750,000)
Fiscal 1973		
National Program Funds	$28,625,000	$27,825,000
Federal-State Partnership Funds	6,875,000	6,875,000
Federal Funds to match private donations	4,500,000	3,500,000[3]
(Subtotals)	($40,000,000)	($38,200,000)[3]
Total Federal Funds Authorized	**$141,000,000**	
Total Federal Funds Appropriated to the Endowment	**$116,721,166**[3]	
Total Private Donations	16,548,548[3]	
Total U.S. Office of Education Transfers as of June 30, 1972	1,000,000	
National Museum Act Funds Transfer	100,000	
Total Available for Obligation	**$134,369,714**[3]	

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[1] Budget ceiling originally set by Congress.

[2] Funds actually made available by Congress.

[3] Final total depends on amount of donations received and accepted.

Architecture + Environmental Arts $178,681

Environmental Design Program 110,000

The American Society of Landscape Architects Foundation, Washington, D. C.	10,000
Architectural Foundation of Northern California, San Francisco	4,500
The Arts Council of Greater New Haven, Inc., Connecticut	9,400
James Bock, Cambridge, Massachusetts	5,000
Richard P. Dober, Cambridge, Massachusetts	1,000
Paul S. Dulaney, Greenwood, Virginia	5,000
Donald W. Evans, Washington, D. C.	4,900
Jack S. Freeman, Brooklyn, New York	4,200
Barrie B. Greenbie, Amherst, Massachusetts	4,000
Arnold G. Henderson, Norman, Oklahoma	5,000
Carl Inoway, Salt Lake City, Utah	5,000
William M. C. Lam, Cambridge, Massachusetts	5,000
The Philadelphia Architects Charitable Trust, Pennsylvania	10,000
Sherwood B. Stockwell, San Francisco, California	4,500
Tuskegee Institute, Alabama	18,900
James H. Tyner, New York, New York	7,100
Myles Weintraub, New York, New York	5,000
Chi K. Wong, Philadelphia, Pennsylvania	2,200

General Programs 66,481

America the Beautiful Fund of the Natural Area Council, Inc., Washington, D. C.	25,000
Massachusetts Institute of Technology, Cambridge	2,000
Robert R. Nathan Associates, Inc., Washington, D. C.	1,281
G. E. Kidder Smith, New York, New York	12,500
University of Pennsylvania, Philadelphia	25,700

Student Travel Awards (carry-over from 1970) 1,500

William Harvey Bolding, Jr., Norman, Oklahoma	500
David Friedman, Pittsburgh, Pennsylvania	500
Gordon W. Whirry, Bozeman, Montana	500

Dance $1,251,170

Commissioning 392,950

Choreography Fellowships 146,250

Merce Cunningham, Brooklyn, New York	11,496
Eliot Feld, New York, New York	12,800
Kazuko Hirabayashi, New York, New York	8,740
Hanya Holm, New York, New York	8,640
Richard Kuch, New York, New York	6,660
Michael Lopuszanski, Upper Darby, Pennsylvania	8,740
Murray Louis, New York, New York	10,200
Meredith Monk, New York, New York	10,300
Alwin Nikolais, New York, New York	12,800
Carl Ratcliff, Liburn, Georgia	4,900
Rod Rogers, New York, New York	9,700
Anna Sokolow, New York, New York	10,400
Paul Taylor, New York, New York	10,720
Twyla Tharp, New York, New York	7,700
Antony Tudor, New York, New York	8,914
Martha B. Wittman, Bennington, Vermont	3,540

Production Challenge Grants 246,700

Foundation for American Dance, Inc./City Center Joffrey Ballet, New York, New York	113,400
City Center of Music and Drama, Inc./New York City Ballet, New York, New York	133,300

Support for Institutions	**126,500**
Association of American Dance Companies, New York, New York	25,000
Brooklyn Academy of Music, New York	39,000*
Dance Notation Bureau, Inc., New York, New York	35,000
Hampton Center of Contemporary Arts, Inc./Jose Limon Dance Company, New York, New York	15,000
Directors of Development	**12,500**
Foundation for American Dance, Inc./City Center Joffrey Ballet, New York, New York	12,500
Touring	**693,480**
American Dance Foundation, Inc./American Ballet Company, New York, New York	63,000*
Foundation for American Dance, Inc./City Center Joffrey Ballet, New York, New York	250,000*
Martha Graham Center of Contemporary Dance, Inc., New York, New York	50,000*
Coordinated Residency Touring Program	**330,480**
Maine State Commission on the Arts and Humanities	45,500
Maryland Arts Council	48,200
Minnesota State Arts Council	20,960
North Carolina Arts Council	34,820
Ohio Arts Council	94,500
Oklahoma Arts and Humanities Council	15,400
Utah State Institute of Fine Arts	71,100
Workshops	**38,240**
Connecticut College (Summer 1970), New London	9,000
Connecticut College (Summer 1971), New London	10,000
National Association for Regional Ballet, New York, New York	19,240
Education	**$571,831**
Artists-in-Schools Program	**426,831**
Dance	**93,333**
Alabama State Council on the Arts and Humanities	18,000
Ohio Arts Council	42,333
Oregon Arts Commission	13,500
Commonwealth of Pennsylvania Council on the Arts	19,500
Film	**92,508**
Alaska State Council on the Arts	10,000
Arkansas State Arts and Humanities	10,000
Center for Understanding Media, Inc., New York, New York	62,508
Nebraska Arts Council	10,000
Music	**26,300**
Affiliate Artists, Inc., New York, New York	26,000
Affiliate Artists, Inc., New York, New York	300
Poetry	
(listed under Literature)	
Theatre	**25,000**
Minnesota State Arts Council	25,000
Visual Arts	**183,000**
Alabama State Council on the Arts and Humanities	12,200
Connecticut Commission on the Arts	12,200
District of Columbia Commission on the Arts	12,200
Hawaii State Foundation on Culture and the Arts	12,200
Indiana State Arts Commission	12,200
Iowa State Arts Council	12,200
Kansas Cultural Arts Commission	12,200
Louisiana Council for Music and the Performing Arts, Inc.	12,200
New Mexico Arts Commission	12,200
Ohio Arts Council	12,200
Oregon Arts Commission	12,200
South Carolina Arts Commission	12,200
Tennessee Arts Commission	12,200
Washington State Arts Commission	12,200
West Virginia Arts and Humanities Council	12,200
Fellowships for Summer Workshops	**6,690**

*** Treasury Fund**

Rhode Island State Council on the Arts	3,640
University of Utah, Salt Lake City	3,050
General Programs	**145,000**
College Entrance Examination Board, New York, New York	125,000*
The Museum of Modern Art, New York, New York	10,000
University of Wisconsin Foundation, Madison	10,000

Expansion Arts	**$307,600**
Afro-American Total Theatre Arts Foundation, Inc., New York, New York	7,500
Appalachian Research and Defense Fund, Inc., Charleston, West Virginia	5,000
Association for the Suburban School for Cultural Development, Malden, Massachusetts	2,500
The Black Arts Cultural Center, Inc., Chapel Hill, North Carolina	2,500
The Capitol Ballet Guild, Inc., Washington, D. C.	5,400
Community Music School, Inc., St. Louis, Missouri	7,000
Community Radio Workshop, Inc./Your Own Thing Theatre Productions, Durham, North Carolina	5,000
Concept East, Incorporated, Detroit, Michigan	15,000
El Nuevo Teatro Pobre de America, Inc., New York, New York	9,500
Foundation for Development and Preservation of Cultural Arts, Inc. for Dynamic Museum, East St. Louis, Illinois	10,000
The Harlem School of the Arts, Inc., New York, New York	50,700
Inner City Cultural Center, Los Angeles, California	50,000
National Guild of Community Music Schools, Evanston, Illinois	17,500
New Thing Art and Architecture Center, Inc., Washington, D. C.	15,000
Performing Arts Society of Los Angeles, California	40,000
Puerto Rican Traveling Theater Company, Inc., New York, New York	10,000
San Francisco Art Commission, California	40,000*
City of Williamsport, Pennsylvania	8,000
Young Saints Scholarship Foundation, Los Angeles, California	7,000

Literature	**$470,450**
Discovery Awards	**6,000**
Gary Gildner, Des Moines, Iowa	3,000
Craig Nova, New York, New York	3,000
Independent Literary and Art Presses	**25,000**
Banyan Press, Inc., Pawlett, Vermont	5,000
Book Design Foundation, Inc., San Francisco, California	5,000
C. R. Hammer Books, Inc., Lexington, Kentucky	5,000
Trask House Books, Inc., Portland, Oregon	5,000
Unicorn Foundation for the Advancement of Modern Poetry, Inc., Santa Barbara, California	5,000
Poets in Developing Colleges	**20,750**
Albany State College, Georgia	2,250
LeMoyne-Owen College, Memphis, Tennessee	4,000

*** Treasury Fund**

Lincoln University, Jefferson City, Missouri	4,500
Miles College, Fairfield, Alabama	4,100
St. Augustine's College, Raleigh, North Carolina	5,900
Poetry in the Schools	**269,700**
Alabama State Council on the Arts and Humanities	5,000
Alaska State Council on the Arts	2,500
University of Arizona, Tucson	11,000
The Colorado Council on the Arts and Humanities	10,000
Connecticut Commission on the Arts	15,000
Delaware State Arts Council	4,000
Georgia Commission on the Arts	7,500
Indiana State Arts Commission	8,000
Kansas Cultural Arts Commission	6,000
Kentucky Arts Commission	10,000
Maine State Commission on the Arts and Humanities	2,500
Maryland Arts Council	20,000
Massachusetts Council on the Arts and Humanities	6,700
Michigan State Council on the Arts	10,000
Minnesota State Arts Council	10,000
Missouri State Council on the Arts	10,000
Montana Arts Council	10,000
New Hampshire Commission on the Arts	5,000
New Jersey State Council on the Arts	5,000
North Carolina Arts Council	15,000
North Dakota Council on the Arts and Humanities	2,000
Ohio Arts Council	10,000
Oklahoma Arts and Humanities Council	10,000
Oregon Arts Commission	10,000
St. Paul Council of Arts and Sciences, Minnesota	10,000
South Dakota State Fine Arts Council	3,000
Tennessee Arts Commission	17,500
Utah State Institute of Fine Arts	10,000
Vermont Council on the Arts, Inc.	2,000
Washington State Arts Commission	12,000
Wisconsin Arts Council	5,000
Wyoming Council on the Arts	5,000
Services to the Field	**149,000**
The American Federation of Arts, Provincetown, Massachusetts	5,000
Coordinating Council of Literary Magazines, New York, New York	50,000
Cultural Council Foundation/Teachers and Writers Collaborative, New York, New York	10,000
The Jargon Society, Inc., New York, New York	45,000
P.E.N. American Center, New York, New York	39,000

Museums $926,957

Improvement of Collections	**537,950**
Aid to Special Exhibitions Program	**347,650**
Akron Art Institute, Ohio	5,000
The American Museum of Natural History, New York, New York	3,000
Ames Society of the Arts/Octagon Art Center, Iowa	3,000
Amon Carter Museum of Western Art, Fort Worth, Texas	3,000
Art Institute of Chicago, Illinois	10,000
The Asia Society, Inc./Asia House Gallery, New York	10,000
Atlanta Arts Alliance/High Museum of Art, Georgia	6,000
Baltimore Museum of Art, Maryland	10,000
Buffalo Fine Arts Academy for Albright-Knox Gallery, New York	5,000
University of California Art Museum, Berkeley	5,000
California Academy of Sciences, San Francisco	3,000
China Institute in America, Inc./China House Gallery, New York, New York	2,500
The Cleveland Museum of Art, Ohio	15,000
Colorado Springs Fine Arts Center, Colorado	2,100
The Columbus Gallery of Fine Arts, Ohio	10,000
Corcoran Gallery of Art, Washington, D. C.	11,050*
Dallas Art Association/Dallas Museum of Fine Arts, Texas	5,000
Dayton Art Institute, Ohio	8,000
Isaac Delgado Museum of Art Association, New Orleans Louisiana	5,000
The Denver Art Museum, Colorado	6,000
Founders Society Detroit Institute of Arts, Michigan	5,000
Edmundson Art Foundation, Inc./Des Moines Art Center, Iowa	5,000
Field Museum of Natural History, Chicago, Illinois	8,000
Fine Arts Society of San Diego, California	8,000
Franklin Institute of the State of Pennsylvania, Philadelphia	5,000

*** Treasury Fund**

Solomon R. Guggenheim Museum, New York, New York	10,000
Harvard University/Fogg Art Museum, Cambridge, Massachusetts	3,000
Historical Museum and Institute of Western Colorado, Grand Junction	3,000
The Historical Society of York County, Pennsylvania	2,000
Indianapolis Museum of Art, Indiana	4,000
Institute of Contemporary Art, Boston, Massachusetts	5,000
University of Kansas Museum of Art, Lawrence	3,500
Los Angeles County Museum of Art, California	5,000
University of Michigan Museum of Art, Ann Arbor	3,500
The Minneapolis Society of Fine Arts/Minneapolis Institute of Arts, Minnesota	15,000
The Museum of the American Indian, Heye Foundation, New York, New York	10,000
Museum of Fine Arts, Boston, Massachusetts	5,000
Museum of Fine Arts/Museum of the National Center of Afro-American Art, Massachusetts	2,500
The Museum of Modern Art, New York, New York	5,000
New York Historical Society New York	3,000
Research Foundation of State University of New York, Binghamton	2,500
The Newark Museum Association, New Jersey	3,000
City of Pacific Grove/Pacific Grove Museum of Natural History, California	1,000
University of Pennsylvania Museum, Philadelphia	3,000
The Phillips Collection, Washington, D. C.	10,000
Phoenix Fine Arts Association/Phoenix Museum of Art, Arizona	10,000
Princeton University, New Jersey	6,500
John and Mable Ringling Museum of Art, Sarasota, Florida	6,000
City Museum of St. Louis, Missouri	5,000
San Francisco Museum of Art, California	10,000
Seattle Art Museum, Washington	15,000
Sheldon Jackson College, Sitka, Alaska	1,000
The J. B. Speed Art Museum, Louisville, Kentucky	10,000
State Capitol Historical Association/State Capitol Museum, Olympia, Washington	2,500
Wadsworth Atheneum, Hartford, Connecticut	3,000
Walker Art Center, Minneapolis, Minnesota	7,500
Whitney Museum of American Art, New York, New York	5,000
Worcester Art Museum, Massachusetts	5,000
M. H. de Young Memorial Museum, San Francisco, California	3,500
Conservation Program	**100,300**
American Association of Museums, Washington, D. C.	18,800
New York State Historical Association, Cooperstown	41,500
New York University/Conservation Center, New York	40,000
Museum Purchase Plan	**90,000**
Baltimore Museum of Art, Maryland	10,000
The Brooklyn Museum, New York	10,000
University of California Art Museum, Berkeley	10,000
Carnegie Institute Museum of Art, Pittsburgh, Pennsylvania	10,000
Honolulu Academy of Arts, Hawaii	10,000
Indianapolis Museum of Art, Indiana	10,000
Oklahoma Art Center, Oklahoma City	10,000
Santa Barbara Museum of Art, California	10,000
Utah Museum of Fine Arts, Salt Lake City	10,000

Professional Training and Staff 196,250

Museum Training Program	**98,000**
University of Michigan, Ann Arbor	60,000
Minneapolis Society of Fine Arts/Minneapolis Institute of Arts, Minnesota	11,000
New York State Historical Association, New York	27,000
Visiting Specialists Program	**98,250**
The American Museum of Natural History, New York, New York	5,000

The Butler Institute of American Art, Youngstown, Ohio	4,000
Isaac Delgado Museum of Art, New Orleans, Louisiana	1,900
Founders Society Detroit Institute of Arts, Michigan	3,500
George Eastman House, Inc./International Museum of Photography, Rochester, New York	4,000
Eastern Washington State Historical Society/Cheney Cowles Memorial Museum of History and Art, Spokane	3,500
Field Museum of Natural History, Chicago, Illinois	4,000
University of Florida/Florida State Museum, Gainesville	4,200
University of Illinois/Krannert Art Museum, Champaign	8,000
Indianapolis Museum of Art, Indiana	4,500
The Jewish Museum, New York, New York	5,000
Maine State Museum Commission, Augusta	6,000
Museum of Fine Arts, Boston, Massachusetts	5,000
The Museum of Modern Art, New York, New York	8,000
Museum of Primitive Art, New York, New York	2,500
The Newark Museum Association, New Jersey	1,500
The North Carolina Museum of Art, Raleigh	5,000
Rhode Island School of Design/Museum of Art, Providence	8,000
San Joaquin Pioneer and Historical Society, Stockton, California	5,000
State Capitol Historical Association, Olympia, Washington	1,400
The Walters Art Gallery, Baltimore, Maryland	8,250

Wider Availability of Museums 181,757

Amon Carter Museum of Western Art, Fort Worth, Texas	10,757
Brooklyn Institute of Arts and Sciences/Brooklyn Museum, New York	18,000
Detroit Institute of Arts, Michigan	45,000
Illinois Arts Council	50,000
Michigan State Council on the Arts	18,000
Studio Watts Workshop, Los Angeles, California	40,000

Special Projects 11,000

The National Portrait Gallery, Washington, D. C.	10,000
William A. Palmer, Los Angeles, California	1,000

Music $5,188,383

Composer-Performer Commissioning Program 48,568

American Music Center, Inc., New York, New York	1,650
Louis W. Ballard, Santa Fe, New Mexico	900
Midland Center for the Performing Arts, Inc./Midland Symphony Orchestra Society, Michigan	2,880
Pan American Development Development Foundation, Inc./Inter-American Music Festival, Washington, D. C.	20,000*
Peabody Institute of the City of Baltimore, Maryland	2,150
University of Rochester, New York	15,000
Virgil Thomson, New York, New York	4,000
Stanley Wolfe, New York, New York	1,988

General Programs 730,209

Affiliate Artists, Inc., New York, New York	230,000*
Affiliate Artists, Inc., New York, New York	24,000
American Musical Digest, Inc., New York, New York	8,750
Association of College and University Concert Managers, Inc., Madison, Wisconsin	4,000
Association of College and University Concert Managers, Inc., Madison, Wisconsin	11,200
Bennington Composers' Conference and Chamber Music Center, Inc., Middlebury, Vermont	5,000
The Choral Arts Society of Washington, D. C.	5,000
Contrasts in Contemporary Music, Inc., New York, New York	8,000*
Eastern Music Festival, Inc., Greensboro, North Carolina	20,000*
The Festival Orchestra Society, Inc./New York Chamber Soloists, New York	20,000
University of Illinois, Urbana (Kodaly Program)	12,000
New Dimensions in Music, Seattle, Washington	12,700
The New School of Music, Philadelphia, Pennsylvania	50,000*
Karl Hampton Porter, New York, New York	1,000
Alexander L. Ringer, Urbana, Illinois (Kodaly Program)	8,000
Washington Performing Arts Society, D. C.	95,609*
Washington Theater Club/Theater Chamber Players, Washington, D. C.	3,000*
Young Audiences, Inc., New York, New York	196,950*
Young Concert Artists, Inc., New York, New York	15,000

Jazz Program 50,325

Assistance To Organizations 31,855

American Association of Junior Colleges, Washington, D. C.	2,480
Carnegie-Mellon University, Pittsburgh, Pennsylvania	1,000
East Texas State University, Commerce	250
Huntington Performing Arts Foundation, Inc., Huntington, New York	1,000
University of Illinois, Urbana	1,000
Indiana University Foundation, Bloomington	1,430
City of Jackson, Mississippi	780
The Jazz Composer's Orchestra Association, Inc., New York, New York	2,500
Lawrence University, Appleton, Wisconsin	1,500
University of Maryland, College Park	1,500
University of Massachusetts, Amherst	1,000
Memphis State University, Tennessee	1,000
Morgan State College, Baltimore, Maryland	750
Mountain View College of Dallas County Junior College District, Texas	400
New Orleans Public Schools, Louisiana	975
New York Hot Jazz Society, Inc., New York	1,140
New York University, New York	1,600
Rhythm Associates, Inc., New York, New York	1,000
Richmond College of The City University of New York, Staten Island	1,250
Richmond College of The City University of New York, Staten Island (carry-over from 1970)	350
St. Peter's Lutheran Church (Jazz Interactions, Inc.) New York, New York	2,000
St. Peter's Lutheran Church (Soul Rock From The Rock, Inc.), New York, New York	2,000
University of South Alabama, Mobile	500
Southern University of New Orleans, Louisiana	450
Tougaloo College, Mississippi	2,000
Wesleyan University, Middletown, Connecticut	2,000

Fellowships 18,470

Newman T. Baker, Salisbury, North Carolina	500
Karl H. Berger, Weehawken, New Jersey	500
Mark E. Blumberg, Greenbelt, Maryland	500
Edward V. Bonnemere, Teaneck, New Jersey	500
Leon Breeden, Denton, Texas	500
Ruth M. Brisbane, New York, New York	1,350
John M. Burnau, Mobile, Alabama	480
Herman D. Burrell, Bronx, New York	500
Henry C. Butler, New Orleans, Louisiana	500
Alvin G. Cohn, New York, New York	2,000

* Treasury Fund

Julius L. Farmer, Baton Rouge, Louisiana	500
Charles B. Fowlkes, St. Albans, New York	1,000
Andrew L. Goodrich, Washington, D. C.	500
Ralph E. Hampton, Houston, Texas	500
William Andrew Hille, New York, New York	1,000
Chuck F. Mangione, Rochester, New York	500
Calvin Massey, Brooklyn, New York	1,000
Gary B. Nyberg, Lincoln, Nebraska	415
Stephen A. Reid, St. Albans, New York	750
Roswell H. Rudd, Jr., New York, New York	2,000
Herbert C. Sanford, New York, New York	500
William Saxton, Boston, Massachusetts	500
John R. Sox, Greencastle, Indiana	500
Robert L. Steele, Houston, Texas	500
Marcus Williams, Gary, Indiana	475
William T. Wynn, Petersburg, Virginia	500
Opera Program	**598,250**
The Baltimore Opera Company, Inc./O.P.E.R.A. America, Inc., Maryland	15,000
Center Opera Company, Minneapolis, Minnesota	40,000*
Goldovsky Opera Institute, Inc., Brookline, Massachusetts	30,000*
Opera Association of New Mexico/Santa Fe Opera	10,000
Opera Association of New Mexico/Santa Fe Opera	178,250*
St. Paul Opera Association, Minnesota	50,000*
San Francisco Opera/Western Opera Theater, California	175,000*
Seattle Opera Association, Inc., Washington	100,000*
Orchestra Program	**3,761,031**
Major Orchestras	**2,255,310**
American Symphony Orchestra, Inc., New York, New York	50,000*
Atlanta Symphony Orchestra, Georgia	21,050
Baltimore Symphony Orchestra Association, Inc., Maryland	100,000
Boston Symphony Orchestra, Inc., Massachusetts	75,000
The Orchestral Association/Chicago Symphony Orchestra, Illinois	100,000
Cincinnati Symphony Orchestra, Inc., Ohio	72,250
Music Arts Association/The Cleveland Orchestra, Ohio	50,000*
Denver Symphony Society, Colorado	43,510
Denver Symphony Society, Colorado (carry-over from 1970)	1,000*
Detroit Symphony Orchestra, Inc., Michigan	100,000
Houston Symphony Orchestra, Texas	50,000
Indiana State Symphony Society, Inc./Indianapolis Symphony Orchestra	39,000
Kansas City Philharmonic Association, Missouri	200,000*
Milwaukee Symphony Orchestra, Inc., Wisconsin	36,500
The Minnesota Orchestral Association/Minnesota Orchestra, Minneapolis	6,000
The Minnesota Orchestral Association/Minnesota Orchestra, Minneapolis	200,000*
National Symphony Orchestra Association of Washington, D. C.	70,000*
National Symphony Orchestra Association of Washington, D. C. (carry-over from 1970)	25,000*
New Orleans Philharmonic Symphony Orchestra, Louisiana	66,000
Philadelphia Orchestra Association, Pennsylvania	15,500
The Philharmonic-Symphony Society of New York, Inc., New York	50,000
The Philharmonic-Symphony Society of New York, Inc., New York	75,000
Rochester Civic Music Association, Inc./Rochester Philharmonic Orchestra, New York	35,000
St. Louis Symphony Society, Missouri	200,000*
San Francisco Symphony Association, California	200,000*
Seattle Symphony Orchestra, Inc., Washington	100,000
Southern California Symphony-Hollywood Bowl Association/Los Angeles Philharmonic Orchestra	100,000
Symphony Society of San Antonio, Texas	99,500
Utah Symphony Society, Salt Lake City	100,000

Metropolitan Orchestras	**797,282**
Greater Akron Musical Association, Inc./Akron Symphony, Ohio	16,000*
Birmingham Symphony Association, Alabama	5,000
Brooklyn Philharmonic, Inc., New York	15,000
Columbus Symphony Orchestra, Ohio	15,200
Duluth Civic Symphony Association, Minnesota	4,282
El Paso Symphony Orchestra Association, Texas	10,000
Erie Philharmonic Society, Pennsylvania	8,700
Evansville, Philharmonic Orchestra, Indiana	15,000
Florida Gulf Coast Symphony, Inc., St. Petersburg	22,500
The Florida Symphony Orchestra, Inc., Orlando	15,000
Fresno Philharmonic Association, California	17,700
Symphony Society of Greater Hartford, Inc., Connecticut	15,000
Jackson Symphony Orchestra Association, Mississippi	30,000
Knoxville Symphony Society, Inc., Tennessee	10,300
Louisville Philharmonic Orchestra Society, Inc., Kentucky	40,000*
Memphis Orchestral Society, Inc., Tennessee	19,900
Greater Miami Philharmonic Society, Inc., Florida	60,900
Nashville Symphony Association, Tennessee	17,400
New Haven Symphony Orchestra, Inc., Connecticut	17,800
New Jersey Symphony Orchestra, Newark	72,300
Norfolk Symphony Association, Virginia	16,200
The North Carolina Symphony Society, Inc., Chapel Hill	25,000
Oklahoma City Symphony Society, Oklahoma	26,000
The Omaha Civic Music Association, Nebraska	25,000
Oregon Symphony Society, Portland	16,500
Phoenix Symphony Association, Arizona	25,000
Portland Symphony Orchestra, Maine	12,700
Richmond Symphony, Inc., Virginia	20,000
Rhode Island Philharmonic Orchestra, Providence	35,000
Sacramento Symphony Association, California	9,000
San Diego Symphony Orchestra Association, California	19,700
Shreveport Symphony Orchestra, Louisiana	6,400
Spokane Symphony Orchestra, Washington	25,000
The Springfield Orchestra Association, Inc., Massachusetts	13,800
Symphony of the New World, Inc., New York, New York	25,000
Syracuse Symphony Orchestra, Inc., New York	30,000*
Tucson Symphony Society, Arizona	9,000
Wichita Symphony Society, Kansas	10,000
Youngstown Symphony Society, Ohio	20,000
Special	**708,439**
American Symphony Orchestra, Inc., New York, New York	6,000
American Symphony Orchestra League, Vienna, Virginia	50,000
American Symphony Orchestra League, Vienna, Virginia	20,000*
American Symphony Orchestra League, Vienna, Virginia	9,000
Anchorage Symphony Orchestra, Alaska	10,000
Boston Philharmonic Society, Inc., Massachusetts	7,300
The Carnegie Hall Corporation, New York, New York	27,500

*** Treasury Fund**

Colorado Philharmonic Orchestra, Inc., Evergreen	5,000
National Symphony Orchestra Association of Washington, D. C.	447,139
St. Paul Civic Philharmonic Society, Inc., Minnesota	25,000
The Sioux Falls Symphony, South Dakota	5,000
Texas Fine Arts Commission/ The Austin Symphony Orchestra	1,500
The Vermont Symphony Orchestra Association, Inc., Middlebury	20,000*
West Virginia Arts and Humanities Council/ Charleston Symphony and Wheeling Symphony	50,000

Public Media $1,264,455

Corporation for Public Broadcasting/National Endowment for the Arts-Joint Programming 103,500

Erik Bauersfeld, Berkeley, California	6,250
Corporation for Public Broadcasting, Washington, D. C.	15,000
Corporation for Public Broadcasting, Washington, D. C.	25,000
Allan D. Miller, Denver, Colorado	8,000
WGBH Educational Foundation, Boston, Massachusetts	45,500
WNET-TV Educational Broadcasting Corporation, New York, New York	3,750

General Programs 1,160,955

The American Film Institute, Washington, D. C.	1,086,875*
Chimera Foundation for Dance, Inc., New York, New York	24,900
Douglas M. Davis, Washington, D. C.	4,000
Film Culture Non-Profit Corporation, New York, New York	9,800
William J. L. Holloway, Yellow Springs, Ohio	2,880
Judith Pearlman, New York, New York	12,500
Southern Methodist University, Dallas, Texas	20,000

Special Projects $538,529

General Programs 479,150

Arizona Commission on the Arts and Humanities	10,000
Associated Councils of the Arts, New York, New York	100,000*
Associated Councils of the Arts, New York, New York	25,000
Federation of Rocky Mountain States, Inc., Denver, Colorado	75,000
Michigan State Council on the Arts	100,000*
Montana Arts Council	80,000*
National Folk Festival Association, Inc., Washington, D. C.	25,000
Oakland University, Rochester, Michigan	35,910
Pennsylvania State University, College Park	4,500
Pioneer Playhouse of Drama, Inc., Danville, Kentucky	10,000
Texas Tech University, Lubbock	5,000
Theatre Center of Mississippi, Jackson	7,500
Miscellaneous Contracts	1,240

Special State Projects 50,379

Alabama State Council on the Arts and Humanities	3,300
Arizona Commission on the Arts and Humanities	3,000
Connecticut Commission on the Arts	1,700
Iowa State Arts Council	4,860
Iowa State Arts Council	1,356
Kansas Cultural Arts Commission	3,000

Louisiana Council for Music and the Performing Arts, Inc.	10,000
Minnesota State Arts Council	1,763
New Hampshire Commission on the Arts	3,500
New Mexico Arts Commission	5,000
Rhode Island State Council on the Arts	5,000
South Dakota State Fine Arts Council	5,000
Tennessee Arts Commission	1,200
Virginia Commission of the Arts and Humanities	1,700

Arts Administration Fellowships 9,000

Sid L. Conrad, Los Angeles, California	3,250
Randall L. Holden, Seattle, Washington	2,500
Jere W. Tognazzini, Los Angeles, California	3,250

Theatre $2,021,482

Educational and Special Projects 70,000

Brooklyn College of City University of New York, New York	70,000

Performing Institutions 1,891,482

Resident Professional Theatres 1,444,400

Actors Theatre of Louisville, Inc., Kentucky	15,000
Alley Theater, Houston, Texas	20,000
The American Conservatory Theatre Foundation, San Francisco, California	100,000*
American Shakespeare Festival Theatre and Academy of Connecticut, Stratford	29,150
The Art Institute of Chicago/Goodman Theatre, Illinois	15,000
Asolo Theatre Festival Association, Inc., Sarasota, Florida	12,500
Atlanta Arts Alliance, Inc., Georgia (carry-over from 1970)	65,000*
Atlanta Arts Alliance, Inc./Atlanta Alliance Theatre, Georgia	20,000*
The Barter Foundation, Inc./Barter Theatre, Abingdon, Virginia	7,500
Center Stage Associates, Inc., Baltimore, Maryland	20,000
Center Theatre Group of Los Angeles, California	50,000
Connecticut Players Foundation, Inc./Long Wharf Theatre, New Haven	50,000
A Contemporary Theatre, Inc., Seattle, Washington	7,500
Dallas Theater Center, Texas	24,250
Foundation for Repertory Theatre of Rhode Island/Trinity Square Repertory Company, Providence	100,000*
Guthrie Theatre Foundation, Minneapolis, Minnesota	48,500
Hartford Stage Company, Inc., Connecticut	17,500
Milwaukee Repertory Theatre, Inc., Wisconsin	25,000
The Mummers Theatre, Inc., Oklahoma City, Oklahoma	7,500
The Negro Ensemble Company, Inc., New York, New York	25,000
New York Shakespeare Festival, New York	200,000*
Old Globe Theatre, San Diego, California	5,000
Playhouse in the Park, Cincinnati, Ohio	15,000

*** Treasury Fund**

Repertory Theatre, New Orleans, Louisiana	7,500
Repertory Theatre of Lincoln Center, Inc., New York, New York	100,000*
Seattle Repertory Theatre, Washington	50,000
Springfield Theatre Arts Association, Inc. for Stage/West, Massachusetts	15,000
Studio Arena Theatre, Buffalo, New York	15,000
Theatre Company of Boston, Inc., Massachusetts	7,500
The Washington Drama Society, Inc./Arena Stage, Washington, D. C.	300,000*
The Washington Drama Society, Inc./Arena Stage for Living Stage, Washington, D. C.	25,000
Washington Theater Club, Inc., Washington, D. C.	25,000
Yale University/Yale Repertory Theatre, New Haven, Connecticut	20,000
Professional Experimental Theatres and Workshops	**312,000**
The American Place Theatre, Inc., New York, New York	15,000
Berkshire Theatre Festival, Inc., Stockbridge, Massachusetts	30,000
Boston University/Symposium Workshop for Playwrights, Massachusetts	15,950
Bread & Puppet Theatre, Inc., New York, New York	5,000
Central Area Citizens' Committee/Black Arts West, Seattle, Washington	2,500
The Changing Scene, Inc., Denver, Colorado	2,500
Chelsea Theater Center, Inc., Brooklyn, New York	20,000
Firehouse Theater Company, San Francisco, California	10,000
First Repertory Company of San Antonio, Texas	5,000
Group Concept, Inc., New York, New York	5,000
Illinois Arts Council Foundation/Free Street Theatre, Chicago	7,500
The Julian Company Theatre, San Francisco, California	2,500
Kingston Mines Theatre Company, Chicago, Illinois	5,000
LaMama Experimental Theatre Club, Inc., New York, New York	30,000
Magic Theatre, Berkeley, California	5,000
The National Shakespeare Company, Inc. for Cubiculo Experimental Arts Center, New York, New York	5,000
New African Company, Brookline, Massachusetts	5,000
New York University/The Manhattan Project	15,000
Eugene O'Neill Memorial Theatre Foundation, Inc./O'Neill Theatre Center, Waterford, Connecticut	43,550
The Open Theatre, Inc., New York, New York	20,000
St. Peter's Episcopal Church/The Dove Company, New York, New York	2,500
Studio Watts Workshop, Los Angeles, California	2,500
Theatre For The Forgotten, Inc., New York, New York	7,500
Theatre Genesis, Inc., New York, New York	15,000
Theatre Workshop, Boston, Inc., Massachusetts	15,000
The Wooster Group, Inc./The Performance Group, New York, New York	20,000
Other Performing Institutions	**135,082**
American National Theatre and Academy, New York, New York	56,082
American National Theatre and Academy, New York, New York	10,000
American Puppet Arts Council, Inc., New York, New York	20,000
Grand Rapids Civic Theatre, Inc., Michigan	4,000
Minneapolis Society of Fine Arts/Children's Theatre Company of Minneapolis	25,000
The Paper Bag Players, Inc., New York, New York	20,000

Services to the Field — 60,000

American Educational Theatre Association, Inc., for University Resident Theatre Association, Washington, D. C.	25,000
International Theatre Institute of the United States, Inc., New York, New York	35,000

Visual Arts — $552,141

Artists and Critics in Residence Program — 27,000

Atlanta Art Association, Georgia	1,500
Cranbrook Academy of Art, Bloomfield Hills, Michigan	2,000

Foundation for Development and Preservation of Cultural Arts, Inc., for Dynamic Museum, East St. Louis, Illinois	2,000
Finch College Museum of Art, New York, New York	2,000
The Gallery of Contemporary Art, Winston-Salem, North Carolina	1,500
Institute of American Indian Arts, Santa Fe, New Mexico	1,500
Maryland Institute, College of Art, Baltimore	1,500
Mobile Art Gallery Endowment Trust, Alabama	1,500
New Mexico Highlands University, Las Vegas	1,500
New York Studio School of Drawing, Painting and Sculpture, Inc., New York	1,500
City of Racine for Wustum Museum of Fine Arts, Wisconsin	1,500
Sacramento State College Foundation, California	1,500
San Francisco Art Institute, California	1,500
Skowhegan School of Painting and Sculpture, Maine	1,500
University of South Dakota, Vermillion	1,500
The Studio Museum in Harlem, Inc., New York	1,500
University of Wyoming, Laramie	1,500

Artists Fellowships (1970) 150,000

Leon Berkowitz, Washington, D. C.	7,500
Ron Cooper, Venice, California	7,500
Emilio Cruz, Chicago, Illinois	7,500
Jordan A. Davies, New York, New York	7,500
Melvin E. Edwards, New York, New York	7,500
Richard Estes, New York, New York	7,500
Vija Celmins Givler, Venice, California	7,500
Rockne Krebs, Washington, D. C.	7,500
Sol LeWitt, New York, New York	7,500
Alvin D. Loving, Jr., San Diego, California	7,500
Fred Martin, Oakland, California	7,500
Katherine P. Porter, Cambridge, Massachusetts	7,500
Don E. Potts, Berkeley, California	7,500
Roland M. Reiss, Boulder, Colorado	7,500
Gary A. Rickson, Roxbury, Massachusetts	7,500
Richard B. Shaw, Stinson Beach, California	7,500
Daniel J. Solomon, Richmond, Virginia	7,500
Marvin Torffield, Branford, Connecticut	7,500
William T. Williams, New York, New York	7,500
Karl Wirsum, Roselawn, Indiana	7,500

General Programs 140,541

The American Federation of Arts, New York, New York	50,000*
The American Federation of Arts/ Provincetown Fine Arts Work Center, Massachusetts	5,000
The Artists Technical Research Institute, Inc., New York, New York	10,000
The MacDowell Colony, Inc., Peterborough, New Hampshire	46,791*
The MacDowell Colony, Inc., Peterborough, New Hampshire	25,000*
National Park Service (Transfer)	2,500
Penland School of Crafts, North Carolina	1,250

Intermediate Programs 63,100

Acts of Art, Inc., New York, New York	3,000
The American Federation of Arts, New York, New York	1,500
American Foundation on Automation and Employment, New York, New York	3,000
Art Information Center, Inc., New York, New York	2,000
The Common Ground of the Arts, Detroit, Michigan	2,300
Corcoran Gallery of Art, Washington, D. C.	4,000
Karl E. Fortess, Boston, Massachusetts	1,000
Tatyana Grosman, West Islip, New York	8,300
Historic Pensacola, Inc., Florida	2,000
University of Kansas, Lawrence	3,000
University of Missouri, Columbia	1,000
Museum of Black History and Culture, New York, New York	20,000*
Palace of Arts and Science Foundation, San Francisco, California	3,000
Palace of Arts and Science Foundation, San Francisco, California	1,000
Printmaking Workshop, New York, New York	5,000
Sculpture in the Environment, Inc., (SITE), New York, New York	3,000

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* Treasury Fund

Photography Fellowships 47,000

William I. Adler and John S. Margolies, Santa Monica, California	2,000
Jeffrey Blankfort, Studio City, California	750
Paul J. Caponigro, Redding, Connecticut	4,000
William R. Current, Pasadena, California	2,000
Joseph Dankowski, New York, New York	3,000
George B. Fry, Atherton, California	2,000
Paul B. Herzoff, North Hollywood, California	2,500
Leslie R. Krims, Buffalo, New York	2,000
R. Randolph Langenbach, Cambridge, Massachusetts	2,000
William G. Larson, Elkins Park, Pennsylvania	1,500
Al Lieberman, Montello, Wisconsin	2,000
Benjamin M. Lifson, Los Angeles, California	2,000
Daniel J. Lyon, Bernalillo, New Mexico	3,000
Grayson L. Mathews, Klamath Falls, Oregon	1,000
Elaine Mayes, San Francisco, California	1,000
Joe B. Ramos, Salinas, California	1,250
Naomi S. Savage, Princeton, New Jersey	2,000
B. Roy Shigley, San Francisco California	2,000
Eve P. Sonneman, New York, New York	2,000
William B. Suttle, New York, New York	2,000
Alwyn Scott Turner, New Orleans, Louisiana	4,000
Harold T. Walker, Gainesville, Florida	2,000
Harold Zegart, San Francisco, California	1,000

Photography Program 3,000

Bureau of Reclamation, Department of the Interior	2,400
Metro North Association, Inc., New York, New York	600

Promoting Increased Liaison between Universities and Museums 3,000

Long Beach California State College Foundation, Inc.	1,500
Ohio Northern University, Ada	1,500

Works of Art in Public Places 118,500

City of Bellingham, Washington	6,000
The Boston Foundation, Inc., Massachusetts	20,000
City Walls, Inc., New York, New York	10,000
City of Highland Park, Illinois	20,000
Illinois Arts Council	5,000
City of Indianapolis, Indiana	20,000
City of Jackson, Mississippi	10,000
Minnesota State Arts Council	4,000
City of New York, New York, Department of Cultural Affairs, Parks, Recreation, and Cultural Affairs Administration	6,000
University Circle, Inc., for The Kent Smith Quadrangle Committee, Cleveland, Ohio	4,000
Vermont Council on the Arts, Inc.	7,500
Wayne State University, Detroit, Michigan	6,000

Architecture + Environmental Arts $785,162

Facilities for the Arts 127,666

The Chicago School of Architecture Foundation, Illinois	6,000
Community School District #9, Bronx, New York	10,000
Educational Facilities Laboratory, Inc., New York, New York	23,550
Roger T. Hagan, Seattle, Washington	20,313
Human Services Corporation, Lowell, Massachusetts	21,200
Minnesota State Arts Council	20,000
Queens Council on the Arts, Queens Village, New York	10,000
Sureva Seligson, Washington, D. C.	8,603
United States Institute for Theatre Technology, New York, New York	8,000

Graduate Thesis Fellowships 28,500

Roger P. Akeley, Jr., Madison, Tennessee	750
Neil J. Andrew, East Lansing, Michigan	750
James E. Berry, East Lansing, Michigan	750
Lucy E. Blackmar, Los Angeles, California	750
James H. Boniface, Charlottesville, Virginia	750
Robert N. Booze, Bend, Oregon	750
Carl E. Brown, New York, New York	750
William C. Bullock, Tuscumbia, Alabama	750
Heather Willson Cass, New Haven, Connecticut	750
Chung T. Chang and William C. Fronick, Manhattan, Kansas	750
Chih-Hsiung Cheng, Princeton, New Jersey	750
Joseph E. Cucchiara, Berkeley, California	750
Ronald B. Freilich, Boston, Massachusetts	750
Caren E. Glotfelty, Tracy, California	750
Robert D. Jacoby, Salt Lake City, Utah	750
Daniel J. Lewis, Urbana, Illinois	750
James W. Lipe, Jr., Baton Rouge, Louisiana	750
Kenneth J. Livingston and Morris Lynn Schopf, Lincoln, Nebraska	750
Ray D. Loyd, Bryan, Texas	750
Jeffrey Anderson Lundahl, Redondo Beach, California	750
Richard E. McCommons, Raleigh, North Carolina	750
Stephen Bruce Marcus, Berkeley, California	750
Sharon H. Poggenpohl, Chicago, Illinois	750
Richard K. Pohl, Ames, Iowa	750
David R. Poole, Wilmington, Delaware	750
Joseph S. Popadic, Shelton, Connecticut	750
Harvey C. Schorr, Brighton, Massachusetts	750
Sharon A. Schuchardt, East Lansing, Michigan	750
Anatole Senkevitch, Jr., Ithaca, New York	750
David R. Shilling, Seattle, Washington	750
Danny D. Snyder, Middleburg, Pennsylvania	750
Fred I. Stahl, Troy, New York	750
Maher Moheb Stino, Athens, Georgia	750
David M. Vala, Portland, Oregon	750
Hilaire P. Valiquette, Cincinnati, Ohio	750
James M. Waite, Pasadena, Texas	750
Forrest A. Warthman, Berkeley, California	750
William N. Wood, Logan, Utah	750

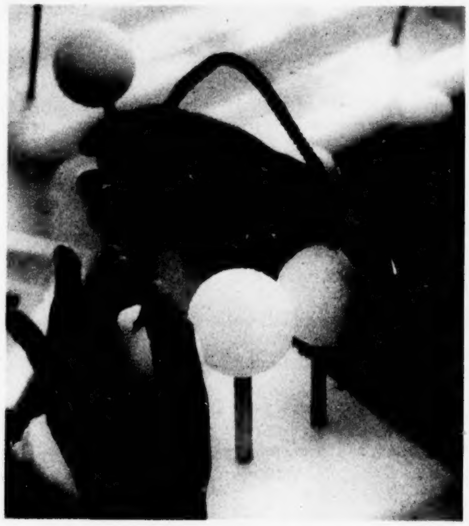
Professional Education and Development 436,224

America the Beautiful Fund of the Natural Area Council, Inc., Washington, D. C.	30,000
The American Society of Landscape Architects Foundation, McLean, Virginia	10,000
Boston Architectural Center, Massachusetts	3,000
California State Polytechnic College, San Luis Obispo	1,504
The Regents of the University of California, Berkeley	20,000
Carlos Campbell, Reston, Virginia	12,000
Community Design and Research Corporation, Trenton, New Jersey	20,000
Laurence S. Cutler, Cambridge, Massachusetts	5,000
Delaware State Arts Council	18,200
Foundation for Interior Design Education Research, McLean, Virginia	10,000
Frank O. Gehry, Santa Monica, California	10,000

Hampton Institute, Virginia	11,000
John Hejduk, New York, New York	5,000
Howard University, Washington, D. C.	12,500
Industrial Designers Society of America, Inc., New York, New York	30,010
The Institute for Architecture and Urban Studies, New York, New York	16,000
Robert A. Melting, Detroit, Michigan	4,970
Montana State University/The Northwest Schools of Architecture, Bozeman	2,785
National Recreation and Park Association, Arlington, Virginia	15,000
National Trust for Historic Preservation, Washington, D. C.	12,000
National Urban Coalition, Washington, D. C.	15,000
Thomas E. Nelson, San Francisco, California	3,000
North Carolina Agricultural and Technical State University, Greensboro	6,539
Norton Simon Inc., Foundation for Education, Fullerton, California/International Design Conference in Aspen, Colorado	10,000
University of Pennsylvania/Gabriele Gutkind, Philadelphia	17,200
William K. Reilly, Alexandria, Virginia	5,000
Research Foundation of State University of New York, Albany	13,000
Richmond Restoration, Inc., Staten Island, New York	10,000
Margaret A. Robinette, Reston, Virginia	5,000
Friedrich St. Florian, Cambridge, Massachusetts	10,000
Sculpture In The Environment, Inc. (SITE), New York, New York	10,000
Roger D. Sherwood, Ithaca, New York	5,000
Calvin Ray Smith, New York, New York	5,000
University of Tennessee, Knoxville	20,000
Texas Commission on the Arts and Humanities	9,500
Tocks Island Regional Advisory Council, Stroudsburg, Pennsylvania	2,000
Tuskegee Institute, Alabama	12,516
Walker Art Center, Minneapolis, Minnesota	22,500
Edmund Waller, Philadelphia, Pennsylvania	2,000
Joseph B. Watterson, Titusville, Florida	4,000

Public Education and Awareness 192,772

Auburn University, Alabama	10,000
Ball State University, Muncie, Indiana	13,435
Christopher B. Bedford, Washington, D. C.	10,000
Boston Architectural Center/Association of Collegiate Schools of Architecture, Washington, D. C.	25,000
Land Use Foundation of New Hampshire, Concord	10,000
Los Angeles Unified School District/Doreen G. Nelson, California	30,325
Maryland Arts Council	10,000
New York State Council on Architecture, New York	33,263
New York State Council on Architecture, New York	9,989
The Philadelphia Architects Charitable Trust/Group for Environmental Education, Inc., Pennsylvania	12,500
The Philadelphia Architects Charitable Trust/Architects Workshop, Pennsylvania	10,000
Public Television Foundation for North Texas, Dallas	15,000
Michael Sena, Princeton, New Jersey	3,260



Dance $2,267,741

Commissioning 308,515

Choreographer Fellowships 123,755

Alvin Ailey, New York, New York	20,000
Gerald Arpino, New York, New York	26,855
Louis Falco, New York, New York	9,480
Lotte Goslar, New York, New York	10,040
Erick Hawkins, New York, New York	9,480
Murray Louis, New York, New York	8,860
Arthur Mitchell, New York, New York	14,280
Alwin Nikolais, New York, New York	15,280
Yvonne Rainer, New York, New York	9,480

Production Commissions 123,000

Ballet Theatre Foundation, Inc./American Ballet Theatre, New York, New York	28,000
City Center of Music and Drama, Inc./New York City Ballet, New York	45,000
Dance Theatre Foundation, Inc./Alvin Ailey, New York, New York	25,000
Paul Taylor Dance Foundation, Inc., New York, New York	25,000

Visiting Choreographer Commissions 26,560

Ballet West, Salt Lake City, Utah	1,620
Cincinnati Ballet Company, Inc., Ohio	7,480
Dance Theatre Foundation, Inc./Alvin Ailey, New York, New York	4,200
Contemporary Dance Playhouse School/Minnesota Dance Theatre, Minneapolis	5,880
Lubovitch Dance Foundation, Inc., New York, New York	5,360
Mary Anthony Dance Theatre, Foundation, Inc., New York, New York	2,020

Workshop Fellowships 35,200

Manuel Alum, New York, New York	1,000
Manuel Alum, New York, New York	1,200
Toby Armour, Lexington, Massachusetts	1,200
Richard Arve, Calumet City, Illinois	1,200
Arthur M. Bauman, New York, New York	1,000
Todd Bolender, New York, New York	1,200
Joy Boutilier, New York, New York	1,000
Alfred Brooks, Denver, Colorado	1,000
Trisha Brown, New York, New York	1,000
Sonia Capadocia, Los Angeles, California	1,200
Ze'eva Cohen, New York, New York	1,200
Alice Condodina, New York, New York	1,000
Raymond Cook, Philadelphia, Pennsylvania	1,000
Leslie Crockett, Sacramento, California	1,000
Madeline Cantarella Culpo, Pittsfield, Massachusetts	1,000
Jean Leon Destine, New York, New York	1,000
Jeff Duncan, New York, New York	1,000
Laura Foreman, New York, New York	1,000
Richard Gain, New York, New York	1,000
Stanley Hall, Austin, Texas	1,000
Maggie Kast, Chicago, Illinois	1,000
Evelyn LeMone, Pasadena, California	1,000
Lar Lubovitch, New York, New York	1,000
Sophie Maslow, New York, New York	1,000
Elvi Moore, Chicago, Illinois	1,000
Shirley Mordine, Wilmette, Illinois	1,000
Jennifer Muller, New York, New York	1,000
Seamus Murphy, New York, New York	1,000
Marjorie Mussman, New York, New York	1,000
Dom Orejudos, Chicago, Illinois	1,000
John Parks, New York, New York	1,000
Rudy Perez, New York, New York	1,000
Barbara Roan, New York, New York	1,000
Lila Zali, Laguna Beach, California	1,000

Coordinated Residency Touring Program 429,197

Alabama State Council on the Arts and Humanities (Southern Circuit)	53,486
Maine State Commission on the Arts and the Humanities (Northeast Circuit)	82,345

Maryland Arts Council (Mid-Atlantic Circuit)	83,395
Minnesota State Arts Council (Midwest Circuit)	33,633
Ohio Arts Council (Great Lakes Circuit)	41,554
Oklahoma Arts and Humanities Council (Central Southwestern Circuit)	36,550
Utah State Division of Fine Arts (Western Circuit)	64,900
Washington State Arts Commission (Northwest Circuit)	33,334

General Programs 280,533

Brooklyn Academy of Music, New York	11,000*
City Center of Music and Drama, Inc./New York City Ballet/Stravinsky Festival, New York	25,000
Composers and Choreographers Theatre, Inc., New York, New York	5,000
Dance Theatre Workshop, Inc., New York, New York	2,000
Hampton Center of Contemporary Arts, Inc., New York, New York	20,000
Martha Graham Center of Contemporary Dance, Inc., New York, New York	40,000
New York Shakespeare Festival/New York Dance Festival, New York	25,000
Repertory Theatre of Lincoln Center/Player's Project/Anna Sokolow, New York, New York	5,000
St. Felix Corporation/Brooklyn Academy of Music, New York, New York	147,533*

Large Company Touring Program 917,454

Sponsors Grants 591,570

Allied Arts Foundation, Seattle, Washington	12,990
Auditorium Theatre Council, Chicago, Illinois	25,980
The Regents of the University of California, Berkeley	71,670
C.A.M.P.U.S. Foundation, Inc., San Francisco, California	12,990
C.A.M.P.U.S. Foundation, Inc., San Francisco, California	20,910
Illinois Foundation for the Dance, Champaign-Urbana	20,910
The Board of Trustees of the University of Illinois, Champaign	10,455
John F. Kennedy Center for the Performing Arts, Washington, D.C.	125,460
The Metropolitan Denver Civic Ballet Guild, Inc., Colorado	20,910
Milwaukee County War Memorial Center, Inc./Milwaukee Performing Arts Center, Wisconsin	20,910
Music Center Presentations, Los Angeles, California	41,820
Musical Arts Association/The Cleveland Orchestra, Ohio	12,990
Pacific Northwest Ballet Association/Oregon Ballet Council, Portland	12,990
Pacific Northwest Ballet Association, Seattle, Washington	12,990
Pittsburgh Ballet Theatre, Inc., Pennsylvania	10,455
Ravinia Festival Association, Chicago, Illinois	12,990
Ravinia Festival Association, Chicago, Illinois	22,050
Saratoga Performing Arts Center, Saratoga Springs, New York	88,200
Society for the Performing Arts, Houston, Texas	20,910
Wolf Trap Foundation for Performing Arts, Vienna, Virginia	12,990

Travel Grants 325,884

Ballet Theatre Foundation, Inc./American Ballet Theatre, New York, New York	150,000
City Center of Music and Drama, Inc./New York City Ballet, New York	40,134
Foundation for American Dance, Inc./City Center Joffrey Ballet, New York, New York	135,750

Regional Development of Resident Professional Dance Companies 217,480

Atlanta Ballet, Inc., Georgia	10,000
Ballet West, Salt Lake City, Utah	20,000
Boston Ballet, Inc., Massachusetts	30,000
Dancers' Workshop Company of San Francisco, California	20,000
Bella Lewitzky, Hollywood, California	12,280
National Ballet Society, Inc., Washington, D. C.	30,000
Gloria Newman, Orange, California	10,600
North Carolina School of the Arts, Winston-Salem	38,000
The School of the Pennsylvania Ballet Company, Philadelphia	30,000
San Francisco Ballet Company, California	16,000

*** Treasury Fund**

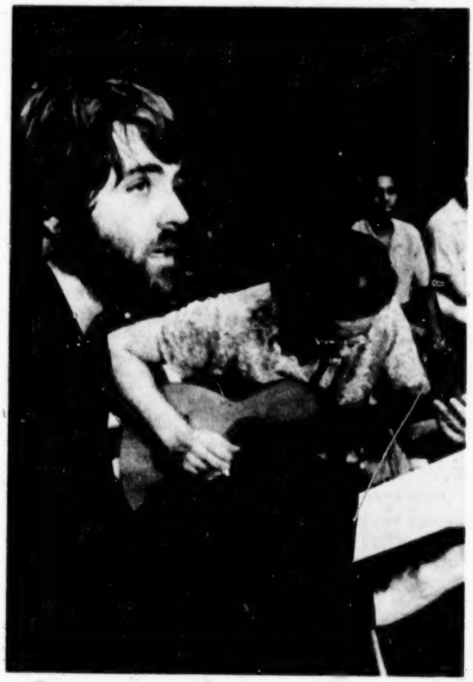
Workshops and Services	**114,562**
Association of American Dance Companies, New York, New York	25,000
Connecticut College/American Dance Festival, New London	20,000
Connecticut College/Dance Critics Program, New London	10,000
Cunningham Dance Foundation, Inc., New York, New York	10,000
Hawaii State Foundation on Culture and the Arts	1,000
National Association for Regional Ballet, Inc., New York New York (summer of 1971)	28,562
National Association for Regional Ballet, Inc., New York, New York (summer of 1972)	20,000

Education $1,750,736

Alternative Education Forms	**142,409**
Federal City College, Washington, D. C.	10,000
Foundation for Development and Preservation of Cultural Arts, Inc./Dynamic Museum, East St. Louis, Illinois	12,500
The George Washington University/Workshops for Careers in the Arts, Washington, D. C.	7,500
The Harlem School of the Arts, Inc., New York	20,000
Henry Street Settlement/Urban Life Center, New York, New York	5,000
Inner City Cultural Center, Los Angeles, California	5,000
Karamu House, Inc., Cleveland, Ohio	20,000
National Center of Afro-American Artists, Inc./Elma Lewis School of Fine Arts, Roxbury, Massachusetts	10,000
New Thing Art and Architecture Center, Inc., Washington, D. C.	7,500
New York Foundation for the Arts, Inc./The Metropolitan Museum of Art, New York	34,909
Performing Arts Society of Los Angeles, California	10,000

Artists-in-Schools Program	**1,417,897**
Dance Component	**191,000**
Alaska State Council on the Arts	10,000
District of Columbia Commission on the Arts	10,000
Idaho State Commission on Arts and Humanities	10,000
Indiana Arts Commission	10,000
Nevada State Council on the Arts	15,000
New Jersey State Council on the Arts	11,000
North Dakota Council on the Arts and Humanities	10,000
Ohio Arts Council	75,000
Oregon Arts Commission	10,000
Commonwealth of Pennsylvania Council on the Arts	10,000
Tennessee Arts Commission	20,000
Film Component	**320,160**
Alaska State Council on the Arts	15,000
The Office of Arkansas State Arts and Humanities	15,000
Center for Understanding Media, Inc., New York, New York	104,760
The Colorado Council on the Arts and Humanities	6,000
Illinois Arts Council	6,000
Kansas Cultural Arts Commmission	6,000
Kentucky Arts Commission	6,000
Maine State Commission on the Arts and the Humanities	6,000
Michigan Council for the Arts	6,000
Nebraska Arts Council	15,000
New Hampshire Commission on the Arts	6,000
New Jersey State Council on the Arts	6,000

The New Mexico Arts Commission	20,000
New York Foundation for the Arts, Inc., New York	30,000
Ohio Arts Council	8,400
Oregon Arts Commission	6,000
South Carolina Arts Commission	20,000
Texas Commission on the Arts and Humanities	6,000
Vermont Council on the Arts, Inc.	6,000
Virgin Islands Council on the Arts	20,000
Washington State Arts Commission	6,000
Music Component	**85,337**
Connecticut Commission on the Arts	30,837
Louisiana Council for Music and Performing Arts, Inc.	29,500
New Jersey State Council on the Arts	12,000
West Virginia Arts and Humanities Council	13,000



Poetry Component	**355,500**
Alaska State Council on the Arts	7,000
Arizona Commission on the Arts and Humanities	8,500
The Office of Arkansas State Arts and Humanities	5,000
The Colorado Council on the Arts and Humanities	10,000
Connecticut Commission on the Arts	20,000
Delaware State Arts Council	4,000
District of Columbia Commission on the Arts	3,000
Fine Arts Council of Florida	5,000
Idaho State Commission on Arts and Humanities	5,000
Illinois Arts Council	10,000
Indiana Arts Commission	10,000
Kansas Cultural Arts Commission	6,000
Kentucky Arts Commission	10,000
Louisiana Council for Music and Performing Arts, Inc.	5,000
Maine State Commission on the Arts and the Humanities	5,000
Michigan Council for the Arts	10,000
Mississippi Arts Commission	10,000
Montana Arts Council	10,000
Nevada State Council on the Arts	10,000
New Hampshire Commission on the Arts	5,000
New Jersey State Council on the Arts	10,000
The New Mexico Arts Commission	10,000
North Dakota Council on the Arts and Humanities	4,000
Ohio Arts Council	12,000
Oklahoma Arts and Humanities Council	20,000
Oregon Arts Commission	10,000
Commonwealth of Pennsylvania Council on the Arts	15,000
South Carolina Arts Commission	15,000
South Dakota State Fine Arts Council	10,000
Tennessee Arts Commission	20,000
Texas Commission on the Arts and Humanities	10,000
Utah State Division of Fine Arts	7,000
Vermont Council on the Arts, Inc.	4,000
Virgin Islands Council on the Arts	5,000
Washington State Arts Commission	20,000
West Virginia Arts and Humanities Council	5,000
Wisconsin Arts Council	10,000
Wyoming Council on the Arts	10,000
Special Component	**40,000**
Institute of American Indian Arts, Santa Fe, New Mexico ($20,000 transfer from the Bureau of Indian Affairs, United States Department of the Interior)	40,000
Theatre Component	**50,000**
Fine Arts Council of Florida/ Asolo Theatre, Sarasota	25,000

Texas Commission on the Arts and Humanities/Dallas Theatre Center	25,000
Visual Arts Component	**373,900**
Alaska State Council on the Arts	12,200
American Samoa Arts Council	12,200
Arizona Commission on the Arts and Humanities	12,200
Connecticut Commission on the Arts	24,400
Delaware State Arts Council	12,200
District of Columbia Commission on the Arts	12,200
Indiana Arts Commission	24,400
Insular Arts Council of Guam	12,200
Kansas Cultural Arts Commission	12,200
Louisiana Council for Music and Performing Arts, Inc.	24,400
Montana Arts Council	12,200
New Jersey State Council on the Arts	12,200
The New Mexico Arts Commission	18,300
Ohio Arts Council	12,200
Oklahoma Arts and Humanities Council	12,200
Oregon Arts Commission	12,200
South Carolina Arts Commission	12,200
South Dakota State Fine Arts Council	12,200
Tennessee Arts Commission	12,200
Texas Commission on the Arts and Humanities	36,600
Utah State Division of Fine Arts	12,200
Vermont Council on the Arts, Inc.	12,200
Washington State Arts Commission	14,000
West Virginia Arts and Humanities Council	12,200
Wisconsin Arts Council	12,200

Central Midwestern Regional Educational Laboratory, Inc., St. Ann, Missouri	2,000

Arts Administration Fellowships 49,760

The Regents of the University of California, Los Angeles (1971-72 school year)	20,000
The Regent[illegible] University of California, [illegible]geles (1972-73 school year,	20,000
The President a[illegible]ellows of Harvard College for Harvard Summer School Institute in Arts Administration, Cambridge, Massachusetts	9,760

Film Documentation 45,000

University of Southern California, Los Angeles	17,000
West Virginia Arts and Humanities Council	28,000

General Programs 95,670

College Entrance Examination Board, Advanced Placement, New York, New York	75,000*
Lincoln Center for the Performing Arts, Inc., New York, New York	10,000
Minnesota State Arts Council	8,970
National Collection of Fine Arts/Smithsonian Institution, Washington, D.C.	1,700

Expansion Arts $1,137,088

Arts Exposure Program 183,388

American Institute for Cultural Development, San Francisco, California	20,000
American Theatre Association, Washington, D. C.	1,488
Black Academy of Arts and Letters, Inc., New York, New York	20,000
University of California Black Culture Center, Berkeley	15,000
City Center of Music and Drama, Inc., New York, New York	17,000
Council of the Arts for Children, New Orleans, Louisiana	5,000
Modern Organization for Dance Evolvement, Inc., New York, New York	14,900
Puerto Rican Forum, Inc./Institute of Contemporary Hispanic Art, New York, New York	5,000

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* **Treasury Fund**

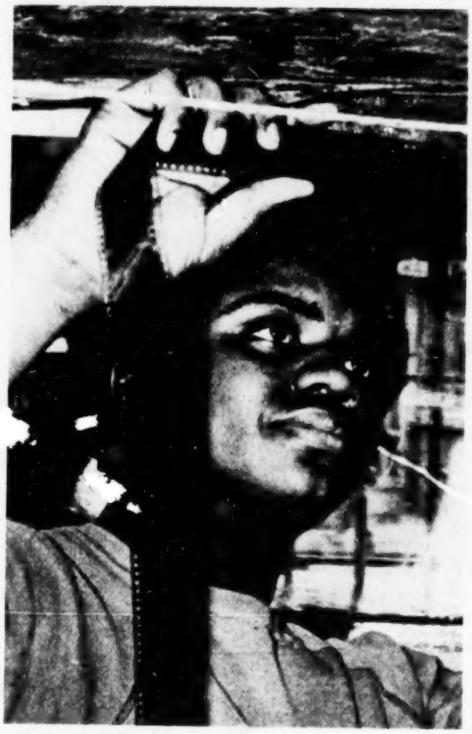
Community Consolidated School District #65/The Children's Theatre of Evanston, Illinois	10,000
Triangle Association of Colleges of South Carolina and Georgia, Inc., Columbia	25,000
Uplands, Inc., Durango, Colorado	20,000
Urban Gateways, Chicago, Illinois	30,000

Community Cultural Centers 225,000

Foundation for Development and Preservation of Cultural Arts, Inc./Dynamic Museum, East St. Louis, Illinois	30,000
The George Washington University/Workshops for Careers in the Arts, Washington, D. C.	30,000
The Harlem School of the Arts, Inc., New York, New York	30,000
Henry Street Settlement/Urban Life Project, New York, New York	25,000
Inner City Cultural Center, Los Angeles, California	20,000
National Center of Afro-American Artists, Inc./Elma Lewis School of Fine Arts, Roxbury, Massachusetts	30,000
New Thing Art and Architecture Center, Washington, D. C.	30,000
Performing Arts Society of Los Angeles, California	30,000

Instruction and Training 526,665

Adept Publications New American Folk Center and Gallery, Houston, Texas	20,000
Afro-American Cultural Development Foundation, Inc./American Black Artist, Inc., Detroit, Michigan	15,000
Afro-American Studio for Acting and Speech, New York, New York	17,500
Afro-American Total Theatre/Arts Foundation, Inc., New York, New York	8,250
The AMAS Repertory Theatre, Inc., New York, New York	15,000
Arts for Racial Identity/Voices, Inc./Black Musical Theatre, New York, New York	8,250
Atlanta Children's Center, Inc., Georgia	12,500
Capitol Ballet Guild, Inc., Washington, D. C.	14,000
Community Music Schools Foundation, Inc., St. Louis, Missouri	15,000
Compton-Willowbrook Enterprise Community Action Agency, Compton, California	20,000
Cultural Council Foundation/"In Search of Frederick Douglass," New York, New York	7,500
Culture in Black and White, Mobile, Alabama	15,000
D. C. Black Repertory Company, Washington, D. C.	30,000
Ebony Talent Associates, Chicago, Illinois	12,500
The Educational Foundation of the New York Board of Trade, Inc./Alliance of Latin Arts, Inc., New York, New York	15,000
Fides House Communications Workshop, Washington, D. C.	15,000
Federation of Communities in Service/Epworth, Knoxville, Tennessee	11,250
Hough Area Development Corporation/Humanist Theatre, Cleveland, Ohio	12,500
Houston Metropolitan Ministries/Mexican American Theatre, Texas	10,000
Human, Organizational, Political, Economic Development, Inc./Black Arts Center, Houston, Texas	17,500
The Independent Foundation, Washington, D. C.	15,512



Kentuckiana Metroversity/Youth Arts Center, Louisville, Kentucky	17,500
Mechicano Art Center, Los Angeles, California	14,653
Milwaukee Inner City Arts Council, Inc., Wisconsin	15,000
The National Black Theatre Workshop, Inc., New York, New York	20,000
National Mexican American Anti-Defamation Committee, Inc./"La Camera Grafica," Washington, D. C.	15,000
New Heritage Repertory Theatre, Inc., New York, New York	15,000
The New Theatre School of Washington, Inc., Washington, D. C.	20,000
New York Free Theatre, Inc., New York	15,000
The Puerto Rican Traveling Theatre Company, New York, New York	20,000
San Francisco Art Institute, California	15,500
Southern Education Program, Inc., Atlanta, Georgia	12,500
West Side Players, Louisville, Kentucky	12,500
Westchester Young Actors Theatre, New Rochelle, New York	6,750
Your Heritage House, Inc., Detroit, Michigan	20,000
Neighborhood Arts Services	**50,000**
Bronx Council on the Arts, Inc., New York	20,000
San Francisco Art Commission, California	30,000
Special Summer Projects	**152,035**
Afro-American Cultural Development Foundation/The Detroit Repertory Theatre, Michigan	5,000
Basement Workshop, Inc./Yellow Pearl Project, New York, New York	4,675
Christina Community Center of Old Swedes, Inc./Del Cinema, Wilmington, Delaware	1,500
City Street Theatre Ensemble, Inc., Brooklyn, New York	10,000
Compared To What, Inc., Washington, D. C.	5,000
Cultural Council Foundation/City Arts Workshop, Inc., New York, New York	8,000
East Baltimore Educational Foundation, Inc./Model Cities Cultural Arts Program, Maryland	8,000
Episcopal Diocese of Pennsylvania/Philadelphia Dance Company	7,500
Everson Museum of Art of Syracuse and Onondaga County/Portrait of Ten Towns, New York	7,500
Federation of Communities in Service/They Can't Put It Back, Capon Bridge, West Virginia	5,000
Health and Welfare Planning Council of the Dayton Area/Theatre West, Inc., Ohio	8,500
Human, Organizational, Political, Economic Development, Inc./South Park Community Parish Summer Program for Youthful Musicians, Houston, Texas	6,260
Huntington Theatre, Inc., Bay Village, Ohio	1,000
Institute for Services to Education, Inc./Reston Black Focus, Reston, Virginia	7,500
The Julian Company Theatre, San Francisco, California	3,000
The Neighborhood Settlement Association of Cleveland, Inc./Collinwood Arts Center, Ohio	7,500
Nosotros, Los Angeles, California	10,000

Our Lady of the Lake College/ Creative Arts of San Antonio, Texas	1,300
Commonwealth of Pennsylvania Council on the Arts/Symbrinck Associates, Inc., Williamsport	10,000
Philadelphia College of Art/ Graffiti Alternatives Workshop, Pennsylvania	5,000
Plaza de la Raza, Inc., Los Angeles, California	8,000
The Salesian Boys' Club of Los Angeles, California	500
San Antonio Community Dance Program, Inc., Texas	1,300
The Street Theatre, Inc., Ossining, New York	10,000
Young Saints Scholarship Foundation, Los Angeles, California	10,000

Literature $636,050

Aid to Independent Presses 5,000

Unicorn Foundation for the Advancement of Modern Poetry, Inc., Santa Barbara, California	5,000

Fellowships for Professional Writers 195,000

Frederick Buell, New York, New York	5,000
Jerald Bullis, Appleton, Wisconsin	5,000
Joseph Ceravolo, Bloomfield, New Jersey	5,000
Jean Valentine Chance, New York, New York	5,000
Charles Dizenzo, New York, New York	5,000
Stanley Elkin, Universal City, Missouri	5,000
Richard Elman, New York, New York	5,000
Leslie Epstein, New York, New York	5,000
Warren Fine, Milwaukee, Wisconsin	5,000
Fred Gaines, Somerset, Wisconsin	5,000
John C. Gardner, Jr., Carbondale, Illinois	5,000
Stephen Goodwin, Lexington, Virginia	5,000
Alvin Greenberg, St. Paul, Minnesota	5,000
Pauline Hanson, Saratoga Springs, New York	5,000
Lawson Inada, Ashland, Oregon	5,000
Marvin X. Jackmon, San Francisco, California	5,000
Adrienne Kennedy, New Haven, Connecticut	5,000
Etheridge Knight, Jefferson City, Missouri	5,000
James J. McAuley, Four Lakes, Washington	5,000
James McPherson, Berkeley, California	5,000
William Meredith, New London, Connecticut	5,000
John Ford Noonan, New York, New York	5,000
Mary Oliver, Provincetown, Massachusetts	5,000
Charlotte Painter, Berkeley, California	5,000
Linda Pasten, Rockville, Maryland	5,000
Lawrence Raab, Manlius, New York	5,000
Carl Rakosi, Minneapolis, Minnesota	5,000
Stanley Rice, Berkeley, California	5,000
Edward Rivera, New York, New York	5,000
James Schuyler, Southampton, New York	5,000
Hugh Seidman, New York, New York	5,000
William Jay Smith, Washington, D. C.	5,000
Laurence Stapleton, Bryn Mawr, Pennsylvania	5,000
David Steingass, Haverhill, New Hampshire	5,000
Lynn Strongin, Albuquerque, New Mexico	5,000
Megan Terry, Omaha, Nebraska	5,000
Robert Ward, Geneva, New York	5,000
Alan B. Williamson, Charlottesville, Virginia	5,000
Susan Yankowitz, Pine Bush, New York	5,000

General Programs 268,646

Associated Writing Programs, Chestertown, Maryland	10,000
Columbia University in the City of New York, New York	42,790
Coordinating Council of Literary Magazines, New York, New York	50,000
Coordinating Council of Literary Magazines, New York, New York	120,000
P.E.N. American Center, New York, New York	45,856

Poetry in the Schools Program 118,541

(The following grants were made for the 1971-72 school year. Grants for school year 1972-73 are listed under Education.)

Alaska State Council on the Arts	5,000
Arizona Commission on the Arts and Humanities	10,000
The Frederic Burk Foundation for Education/San Francisco State College, California	25,391
District of Columbia Commission on the Arts	3,000
Hawaii State Foundation on Culture and the Arts	4,350
Illinois Art Council	10,000
Maine State Commission on the Arts and the Humanities	1,000
Massachusetts Council on the Arts and Humanities	20,000
Massachusetts Council on the Arts and Humanities	2,500
Mississippi Arts Commission	5,000
Nevada State Council on the Arts	5,000
New Jersey State Council on the Arts	5,000
Commonwealth of Pennsylvania Council on the Arts	7,500
South Carolina Arts Commission	5,000
Texas Commission on the Arts and Humanities	5,000
Virginia Commission of the Arts and Humanities	4,800

Poets in Developing Colleges 48,863

Atlanta University Center Corporation, Georgia	6,000
Coppin State College, Baltimore, Maryland	3,500
Fisk University, Nashville, Tennessee	10,000
LeMoyne-Owen College, Memphis, Tennessee	6,750
Morgan State College, Baltimore, Maryland	3,000
North Carolina Agricultural and Technical State University, Greensboro	3,000
Texas Southern University, Houston	5,000
Wyoming Council on the Arts/Wyoming Community Colleges	10,000
Xavier University of Louisiana, New Orleans	1,613

Museums $4,149,273

Aid to Special Exhibitions 939,325

Amon Carter Museum of Western Art, Fort Worth, Texas	11,725
Arkansas Art Center, Little Rock	2,500
The Art Institute of Chicago, Illinois	25,000
The Asia Society, Inc./Asia House Gallery, New York, New York	15,000
Baltimore Museum of Art, Inc., Maryland	25,000
Board of National Missions of the United Presbyterian Church in the United States of America/Sheldon Jackson College, Sitka, Alaska	4,726
Brooklyn Institute of Arts and Sciences/The Brooklyn Museum, New York	24,000
Brooklyn Institute of Arts and Sciences/The Brooklyn Children's Museum, New York	4,250
The Regents of the University of California/Museum of Cultural History, Los Angeles	12,000
The Regents of the University of California/University Art Morgan State College, Baltimore, Maryland	3,000
Museum, Berkeley	25,000
The Regents of the University of California/University Art Galleries, Los Angeles	14,600
China Institute in America, Inc./China House Gallery, New York, New York	7,500
City Art Museum of St. Louis, Missouri	5,000
The Columbia Art Association, South Carolina	23,000
Contemporary Arts Association of Houston, Texas	20,000
The Contemporary Arts Center, Cincinnati, Ohio	9,100
The Corcoran Gallery of Art, Washington, D.C.	20,000
The Corcoran Gallery of Art, Washington, D.C.	10,000
The Corcoran Gallery of Art, Washington, D.C.	60,000*
Corpus Christi Art Foundation, Inc./Art Museum of South Texas	18,750
Dallas Art Association/Dallas Museum of Fine Arts, Texas	12,850
Trustees of Dartmouth College/Hopkins Center Art Galleries, Hanover, New Hampshire	5,000
Dayton Art Institute, Ohio	5,302
Edmundson Art Foundation, Inc., Des Moines, Iowa	20,000
Everson Museum of Art of Syracuse and Onondaga County, New York	7,500
Everson Museum of Art of Syracuse and Onondaga County, New York	8,000
Fine Arts Society of San Diego, California	10,000
Flint Institute of Art in the DeWaters Art Center, Flint, Michigan	10,000

*** Treasury Fund**

Founders Society Detroit Institute of Arts, Michigan	20,000
Franklin Institute, Philadelphia, Pennsylvania	22,988
The Gallery of Contemporary Art of Chicago, Illinois	10,750
Grand Rapids Art Museum, Michigan	8,900
The Solomon R. Guggenheim Foundation, New York, New York	20,000
Hudson River Museum at Yonkers, New York	5,000
Indianapolis Museum of Art, Indiana	6,350
International Exhibitions Foundation, Washington, D.C.	10,000
The Minneapolis Society of Fine Arts, Minnesota	25,000
Mississippi State Historical Museum, Jackson	6,000
Missouri Botanical Garden, St. Louis	6,500
Museum of American Folk Art, New York, New York	26,000
Museum of Fine Arts, Boston, Massachusetts	10,000
The Museum of Fine Arts of Houston, Texas	10,000
Museum of Fine Arts of St. Petersburg, Florida, Inc.	6,000
The Museum of Modern Art, New York, New York	25,000
Museum of Science and Industry, Chicago, Illinois	50,000
Museum of Science and Industry, Chicago, Illinois/Franklin Institute, Philadelphia, Pennsylvania/The Palace of Arts and Science, San Francisco, California	45,000
The Museum of the American Indian, Heye Foundation, New York, New York	22,500
The New York Historical Society, New York	9,500
The New York Public Library, New York	30,000
Newport Harbor Art Museum, Newport Beach, California	6,000
Pasadena Art Museum, California	13,000
The Pennsylvania State University/Museum of Art, University Park	9,312
Rhode Island School of Design, Providence	5,000
San Antonio Museum Association/Witte Memorial Museum, Texas	15,000
Trustees of the San Francisco Museum of Art, California	10,000
University of Southern California/University Art Galleries, Los Angeles	5,450
Spiva Art Center, Inc., Joplin, Missouri	6,000
Tennessee Arts Commission/Tennessee State Museum, Nashville	6,972
Tucson Art Center, Arizona	2,500
University of Utah/Utah Museum of Fine Arts, Salt Lake City	5,000
Walker Art Center, Inc., Minneapolis, Minnesota	25,000
University of Washington/Henry Art Gallery, Seattle	3,975
Whitney Museum of American Art, New York, New York	15,275
The Wilmington Society of Fine Arts/Delaware Art Museum	3,000
University of Wisconsin Foundation/Elvehjem Art Center, Madison	10,050
Yale University/Yale University Art Gallery, New Haven, Connecticut	6,500
Conservation Program	**443,291**
Emergency Consultation and/or Treatment	**36,069**
The Buffalo Fine Arts Academy/Albright-Knox Gallery, Buffalo, New York	3,000

The University of Chicago/Oriental Institute, Illinois	5,000
The Columbus Gallery of Fine Arts, Ohio	3,600
E. B. Crocker Art Gallery, Sacramento, California	10,000
President and Fellows of Harvard College/Peabody Museum of Archaeology and Enthnology, Cambridge, Massachusetts	2,920
Huntington Galleries, Inc., West Virginia	1,000
Merrimack Valley Textile Museum, Inc., North Andover, Massachusetts	1,000
The Museum of Modern Art, New York, New York	4,275
The Museum of Modern Art, New York, New York	4,099
The Newark Museum Association, New Jersey	1,175
Long-range Conservation Programs	**37,541**
Association for Preservation of Virginia Antiquities, Richmond	1,500
The Butler Institute of American Art, Youngstown, Ohio	5,000
George Eastman House, Inc./International Museum of Photography, Rochester, New York	4,580
Hampton Institute/The College Museum, Virginia	230
The State University of Iowa/Iowa Museum of Art, Iowa City	1,381
Museum of Fine Arts, Boston, Massachusetts	12,000
Museum of the American Indian, Heye Foundation, New York, New York	9,730
Staten Island Institute of Arts and Sciences, New York	1,000
The Textile Museum, Inc., Washington, D.C.	1,000
University of Wyoming/Art Museum, Laramie	1,120
Regional Conservation Centers	**147,226**
Kimbell Art Foundation, Fort Worth, Texas	31,800
Maine State Museum, Augusta	31,726
Merrimack Valley Textile Museum, Inc., North Andover, Massachusetts	3,700
Portland Art Association, Oregon	80,000
Special Projects in Conservation	**71,000**
American Association of Museums, Washington, D.C.	60,000
The National Gallery of Art, Washington, D.C.	11,000
Training in Conservation	**151,455**
The Regents of the University of California, Davis	1,500
President and Fellows of Harvard College, Cambridge, Massachusetts	25,000
The Institute of Paper Chemistry, Appleton, Wisconsin	7,635
Intermuseum Conservation Association, Oberlin, Ohio	4,875
Intermuseum Conservation Association, Oberlin, Ohio	2,070
New York State Historical Association, Cooperstown	60,375
New York University, Conservation Center of the Institute of Fine Arts, New York	50,000
Fellowships for Museum Professionals	**163,150**
Judith Applegate, Watertown, Massachusetts	3,359
William Bigel, Baltimore, Maryland	2,154
Elsa S. Cameron, San Francisco, California	3,400
Eugenie Candau, Berkeley, California	4,061
Victor Carlson, Baltimore, Maryland	6,635
Linda Cathcart, New York, New York	895
F. duPont Cornelius, Cincinnati, Ohio	1,550
Louise Allison Cort, Cambridge, Massachusetts	3,913
Alan Dubois, St. Petersburg, Florida	2,428
Virginia Field, New York, New York	3,663
Suzanne Foley, San Francisco, California	3,880
Richard Fong, San Francisco, California	3,240
Druscilla A. Freeman, Beloit, Wisconsin	3,228
Robert D. Gant, Helena, Montana	3,360
Phyllis C. Hattis, San Francisco, California	8,500
Barbara D. Jackson, New York, New York	7,500
Elden Johnson, Minneapolis, Minnesota	3,066
Robert Childress Jones, Jr., Jackson, Mississippi	5,100
Adrienne L. Kaeppler, Honolulu, Hawaii	2,000
Thomas F. Kehoe, Milwaukee, Wisconsin	4,000
John W. Krill, Baltimore, Maryland	2,392
Mary M. Lee, Honolulu, Hawaii	1,481
Louise W. Mackie, Washington, D.C.	1,648

Joyce P. Messer, North Andover, Massachusetts	1,357
Robert C. Moeller III, Boston, Massachusetts	7,860
Robert L. Morgan, Stanford, California	2,428
Beverley Mowbray, Philadelphia, Pennsylvania	1,903
Thomas P. Myers, Bloomington, Indiana	6,743
David Nasgowitz, Chicago, Illinois	5,220
Frank A. Norick, Berkeley, California	5,169
Nina Felshin Osnos, Washington, D.C.	3,332
Teri-Oikawa Picante, San Francisco, California	7,130
Paul F. Rovetti, Storrs, Connecticut	3,600
Lloyd J. Soehren, Honolulu, Hawaii	2,800
Athena Spear, Oberlin, Ohio	1,500
Donna M. Stein, New York, New York	5,000
Richard L. Stucker, Farmington, Connecticut	2,211
Ross E. Taggart, Kansas City, Missouri	2,772
John Lloyd Taylor, Milwaukee, Wisconsin	9,587
Dudley M. Varner, Austin, Texas	4,660
Jason D. Wong, Long Beach, California	4,500
Barton Wright, Flagstaff, Arizona	3,925

Museum Purchase Plan 500,000

Akron Art Institute, Ohio	10,000
Arnot Art Museum, Elmira, New York	10,000
Art Center in La Jolla/La Jolla Museum of Contemporary Art, California	10,000
Atlanta Arts Alliance/The High Museum of Art, Georgia	10,000
Brooklyn Institute of Arts and Sciences/The Brooklyn Museum, New York	5,000
Buffalo State College Alumni Foundation/Charles Burchfield Center, New York	5,000
The Regents of the University of California/University Art Museum, Berkeley	10,000
The Canton Art Institute, Ohio	10,000
Chattanooga Art Association, Inc., Tennessee	10,000
City Art Museum of St. Louis, Missouri	10,000
The Columbus Gallery of Fine Arts, Ohio	10,000
The Coos Artists League, Inc./Coos Art Museum, Coos Bay, Oregon	10,000
E. B. Crocker Art Gallery, Sacramento, California	10,000
The Currier Gallery of Art, Manchester, New Hampshire	10,000
Dallas Art Association/Dallas Museum of Fine Arts, Texas	10,000
Trustees of Dartmouth College/Hopkins Center Art Galleries, Hanover, New Hampshire	5,000
Everson Museum of Art of Syracuse and Onondaga County, New York	10,000
Fine Arts Society of San Diego, California	10,000
Fort Worth Art Association/Fort Worth Art Center Museum, Texas	10,000
Greenville Art Association/Greenville County Museum of Art, South Carolina	10,000
The Solomon R. Guggenheim Foundation, New York, New York	10,000
Guild Hall of East Hampton, New York	10,000
President and Fellows of Harvard College/Fogg Art Museum, Cambridge, Massachusetts	10,000
Trustees of Indiana University/Art Museum, Bloomington,	10,000
State University of Iowa/Museum of Art, Iowa City	10,000
Joslyn Art Museum, Omaha, Nebraska	10,000
The University of Kansas/Museum of Art, Lawrence	10,000
Charles H. MacNider Museum, Mason City, Iowa	10,000
Michigan State University/Kresge Art Center Gallery, East Lansing	10,000
The Museum of Fine Arts of Houston, Texas	10,000
Museum of Fine Arts of St. Petersburg, Florida, Inc.	5,000
The Museum of Modern Art, New York, New York	10,000
University of New Mexico/University Art Museum, Albuquerque	10,000
New York University, New York	10,000
The North Carolina Museum of Art, Raleigh	10,000
North Dakota State University/North Dakota State University Student Art Collection, Fargo	10,000
Northern Arizona Society of Science and Art/Museum of Northern Arizona, Flagstaff	5,000

St. Joseph Art League/ Albrecht Gallery-Museum of Art, Missouri	5,000
The St. Lawrence University, Canton, New York	10,000
San Antonio Museum Association/ Witte Memorial Museum, Texas	10,000
The Sheldon Swope Art Gallery, Inc., Terre Haute, Indiana	5,000
The J. B. Speed Art Museum, Louisville, Kentucky	10,000
Staten Island Institute of Arts and Sciences, New York	5,000
Storm King Art Center, Mountainville, New York	10,000
Tougaloo College/Tougaloo Art Gallery, Mississippi	10,000
Trigg-C. M. Russell Foundation, Inc., Great Falls, Montana	5,000
The University of Utah/ Utah Museum of Fine Arts, Salt Lake City	10,000
The University of Vermont/ Robert Hull Fleming Museum, Burlington	5,000
Walker Art Center, Inc., Minneapolis, Minnesota	10,000
Whitney Museum of American Art, New York, New York	10,000
Wichita State University, Kansas	5,000
Wilmington Society of Fine Arts/ Delaware Art Museum	5,000
University of Wisconsin Foundation/Elvehjem Art Center, Madison	10,000
The Worcester Art Museum, Massachusetts	10,000
The University of Wyoming Art Museum, Laramie	10,000
Yale University/Yale University Art Gallery, New Haven, Connecticut	10,000
Museum Training	**118,745**
The American Museum of Natural History, New York, New York	77,483
The Board of Trustees of the University of Illinois/Krannert Art Museum, Champaign	15,262
Smith College, Northampton, Massachusetts	6,000
The Toledo Museum of Art, Ohio	11,000
The Worcester Art Museum, Massachusetts	3,000
Yale University/Yale University Art Gallery, New Haven, Connecticut	6,000
Renovation (Climate Control, Security, Storage)	**648,440**
Implementation	**513,922**
Trustees of Amherst College, Massachusetts	5,000
Arizona Commission on the Arts and Humanities	1,040
The Art Institute of Chicago, Illinois	112,430
The Augusta Richmond County Museum, Georgia	2,062
The Cleveland Museum of Art, Ohio	8,727
M. H. de Young Memorial Museum, San Francisco, California	30,000
Indianapolis Museum of Art, Indiana	4,571
Joslyn Liberal Arts Society/ Joslyn Art Museum, Omaha, Nebraska	272,156*
The Lyman Allyn Park and Museum, Inc., New London, Connecticut	10,000
The New Jersey Historical Society, Newark	8,750
The Newark Museum Association, New Jersey	5,000
Oberlin College, Ohio	8,200
The Parrish Art Museum, Southampton, New York	10,000
The Trustees of the San Francisco Museum of Art, California	14,851
The Society of the Four Arts, Palm Beach, Florida	3,193
Tougaloo College, Mississippi	2,500
Government of the Virgin Islands of the United States/Virgin Islands Museum, St. Thomas	2,500
Yale University/Yale University Art Gallery, New Haven, Connecticut	12,942
Survey	**134,518**
The American Museum of Natural History, New York, New York	9,000
The Baltimore Museum of Art, Maryland	11,180
The Charleston Art Gallery of Sunrise, Inc., West Virginia	908
The University of Chicago/The Oriental Institute, Illinois	9,350
The Columbus Gallery of Fine Arts, Ohio	4,400
Founders Society Detroit Institute of Arts, Michigan	5,000
Field Museum of Natural History, Chicago, Illinois	9,942
Hampton Institute/The College Museum, Virginia	1,375
Hudson River Museum at Yonkers, New York	5,880

*** Treasury Fund**

Merrimack Valley Textile Museum, Inc., North Andover, Massachusetts	1,750
Museum of Fine Arts, Boston, Massachusetts	14,510
Nassau County Museum, Syosset, New York	10,000
The New York Botanical Garden, Bronx, New York	29,000
Norwegian-American Museum, Decorah, Iowa	996
State Capitol Historical Association/State Capitol Museum, Olympia, Washington	477
Staten Island Institute of Arts and Sciences, New York	10,000
The Textile Museum, Inc., Washington, D.C.	6,650
Wadsworth Atheneum, Hartford, Connecticut	4,100

Special Projects 125,080

Alaska State Council on the Arts	5,000
American Association of Museums, Washington, D.C.	24,930
The Corcoran Gallery of Art, Washington, D.C.	48,495
Harold L. Glicksman, Washington, D.C.	7,500
The New York Public Library/Research Library of the Performing Arts at Lincoln Center, New York	30,000
The Northeastern Nevada Historical Society, Elko	8,055
Susan Phelps, New York, New York	1,100*

Utilization of Museum Collections 548,061

The American Museum of Natural History, New York, New York	25,000
Amon Carter Museum of Western Art, Fort Worth, Texas	10,000
Arnot Art Gallery, Elmira, New York	12,300
The Art Institute of Chicago, Illinois	8,792
Baltimore Museum of Art, Maryland	5,250
Brooklyn Institute of Arts and Sciences/The Brooklyn Museum, New York	25,000
Buffalo Historical Society, New York	10,000
Carnegie Institute/Carnegie Museum, Pittsburgh, Pennsylvania	2,625
Carnegie Institute/Museum of Art, Pittsburgh, Pennsylvania	12,500
Chicago Historical Society, Illinois	10,000
The Cleveland Museum of Art, Ohio	87,112
The Corcoran Gallery of Art, Washington, D. C.	10,000
M. H. de Young Memorial Museum, San Francisco, California	50,000
The Gershon and Rebecca Fenster Gallery of Jewish Art, Inc., Tulsa, Oklahoma	3,500
The Solomon R. Guggenheim Foundation, New York, New York	20,000
President and Fellows of Harvard College/Fogg Art Museum, Cambridge, Massachusetts	30,000
Honolulu Academy of Arts, Hawaii	10,000
Jewish Institute of Religion Trust/Museum of Hebrew Union College, Los Angeles, California	10,000
The Museum of Modern Art, New York, New York	25,000
The Nelson Gallery Foundation/The William Rockhill Nelson Gallery and the Mary Atkins Museum of Fine Arts, Kansas City, Missouri	25,000
The Newark Museum Association, New Jersey	8,250
Old Dartmouth Historical Society, New Bedford Massachusetts	10,000
Pasadena Art Museum, California	15,000
The Rhode Island Historical Society, Providence	15,308
Rhode Island School of Design, Providence	15,000
Santa Barbara Museum of Art, California	8,000
Seattle Art Museum, Washington	16,000
Shelburne Museum, Inc., Vermont	5,945
Texas Tech University, Lubbock	8,935
The University of Vermont and State Agricultural College/Robert Hull Fleming Museum, Burlington	6,500
Trustees of Walters Art Gallery, Baltimore, Maryland	21,649
Whitney Museum of American Art, New York, New York	20,000
University of Wisconsin Foundation/Elvehjem Art Center, Madison	5,395

Visiting Specialists Program 181,790

The American Museum of Natural History, New York, New York	3,500
The Asia Society, Inc./Asia House Gallery, New York, New York	5,107
Brooklyn Institute of Arts and Sciences/The Brooklyn Museum, New York	2,745

The Buffalo Fine Arts Academy/ Albright-Knox Art Gallery, New York	8,500
Buffalo Society of Natural Sciences/ Buffalo Museum of Science, New York	3,125
Captain Robert Bennet Forbes House, Inc./Museum of the American China Trade, Milton, Massachusetts	4,500
Chicago Historical Society, Illinois	8,000
The Dayton Art Institute, Ohio	3,500
Field Museum of Natural History, Chicago, Illinois	9,495
Field Museum of Natural History, Chicago, Illinois	4,878
Fort Worth Art Association/ Fort Worth Art Center Museum, Texas	3,000
Founders Society Detroit Institute of Arts, Michigan	2,000
Hampton Institute/The College Museum, Virginia	3,000
Historic Pensacola Preservation Board of Trustees, Florida	1,820
The Board of Trustees of the University of Illinois/The Krannert Art Museum, Champaign	8,138
The Isabella Stewart Gardner Museum, Inc., Boston, Massachusetts	1,630
The Metropolitan Museum of Art, New York, New York	5,000
The Regents of the University of Michigan/School of Music, Ann Arbor	12,500
State of Michigan/Michigan State Museum, Lansing	2,000
Museum of Fine Arts, Boston, Massachusetts	7,000
Museum of New Mexico, Santa Fe	6,000
Museum of Science, Boston, Massachusetts	2,210
Old Salem, Inc., Winston-Salem, North Carolina	8,000
Rhode Island School of Design/ Museum of Art, Providence	5,000
The St. Lawrence University/ Griffiths Art Gallery, Canton, New York	1,500
San Diego Hall of Science and Industry, California	5,500
Santa Barbara Museum of Art, California	1,500
Seattle Art Museum, Washington	7,000
Spertus College of Judaica, Chicago, Illinois	3,250
State Capitol Historical Association/State Capitol Museum, Olympia, Washington	1,134
The Textile Museum, Inc., Washington, D.C.	5,058
Vermont Historical Society, Montpelier	3,000
Wadsworth Atheneum, Hartford, Connecticut	22,825
Wilmington Society for Fine Arts/Delaware Art Museum	4,600
The Worcester Art Museum, Massachusetts	5,775

Wider Availability of Museums 481,391

Children's Museum, Boston, Massachusetts	30,000
Cultural Council Foundation/ Museums Collaborative, New York, New York	55,855
Field Museum of Natural History, Chicago, Illinois	56,533
Trustees of the Fuller Memorial/ Brockton Art Center, Massachusetts	4,413
Illinois Arts Council	50,000
The Learning Cooperative, New York City Board of Education/Los Amigos del El Museo del Barrio, New York	60,000
The Metropolitan Museum of Art, New York, New York	100,000
The Minneapolis Society of Fine Arts/The Minneapolis Institute of Arts, Minnesota	20,969
The Minneapolis Society of Fine Arts/The Minneapolis Institute of Arts, Minnesota	9,871
The Museum of Modern Art, New York, New York	25,000
The New York Foundation for the Arts, Inc./Storefront Museum, Inc., Jamaica, New York	28,750
Smithsonian Institution/Cooper Hewitt Museum of Decorative Arts and Design, New York, New York	10,000
Texas Commission on the Arts and Humanities	30,000

Music $9,745,797.36

Audience Development 515,118

Affiliate Artists, Inc., New York, New York	240,000
The New Pro Musica Antiqua, Inc., New York	25,000
Young Audiences, Inc., New York, New York	250,118*

Audio-Visual Experiments 32,123.78

OPERA TODAY, Inc., New York, New York	32,123.78*

*** Treasury Fund**

Choral Program 47,700

The Bach Society of Minnesota, Minnetonka	2,500
The Choral Arts Society of Washington, D.C.	7,500
Classic Chorale, Inc., Denver, Colorado	6,500
National Choral Council, Inc., New York, New York,	7,500
National Choral Foundation, Inc., Washington, D.C.	7,500
Oakland Symphony Orchestra Association/Oakland Symphony Chorus and Chamber Chorus, California	4,700
Singing City, Philadelphia, Pennsylvania	6,500
Tennessee Arts Commission	5,000

Composer Assistance 47,355

Arnold Black, New York, New York	1,285
The Dorian Woodwind Quintet Foundation, Inc., New York, New York	6,000
Long Island University/Stefan Wolpe, Greenvale, New York	7,070
National Choral Foundation, Inc., Washington, D.C.	3,000
The Thorne Music Fund, New York, New York	30,000

Contemporary Music Projects 123,000

Bennington Composers' Conference and Chamber Music Center, Inc., Middlebury, Vermont	8,000
Bennington Composers' Conference and Chamber Music Center, Inc., Middlebury, Vermont	8,000
Contrasts in Contemporary Music, Inc./Composers Showcase, New York, New York	7,000
Music Associates of Aspen, Inc./Aspen Music Festival, Colorado	25,000
New Dimensions in Music, Seattle, Washington	2,000
Philadelphia Composers' Forum, Inc., Pennsylvania	8,000
The Reich Music Foundation, Inc., New York, New York	5,000
The Research Foundation of the State University of New York/Center of the Creative and Performing Arts, Buffalo	50,000*
The Theater Chamber Players, Inc., Washington, D.C.	6,000
The Theater Chamber Players, Inc., Washington, D.C.	4,000

General Programs 208,541

Alaska State Council on the Arts	45,000
Antioch College, Yellow Springs, Ohio	49,000*
Martin Berkofsky, Baltimore, Maryland	7,500
Eastern Music Festival, Inc., Greensboro, North Carolina	10,000
Kalamazoo College/The Catgut Acoustical Society, Inc., Michigan	7,000
Morehouse College/Festival of Black Music, Atlanta, Georgia	15,000
Music in the Mountains, Inc., Burnsville, North Carolina	9,400
Music in the Mountains, Inc., Burnsville, North Carolina	11,650
Washington Performing Arts Society, D.C.	29,600
Washington Performing Arts Society, D.C.	4,391*
Wolf Trap Foundation for the Performing Arts, Vienna, Virginia	20,000

Jazz Program 244,925

Fellowships to American Jazz Composers for Commissioning New Works and Funding of Works in Progress	**31,600**
Rashied Ali, Brooklyn, New York	1,000
David N. Baker, Jr., Bloomington, Indiana	1,000
Alvin Batiste, Baton Rouge, Louisiana	1,000
Robert M. Beadell, Lincoln, Nebraska	1,000
William R. Burton, New York, New York	1,000
Ken Chaney, Chicago, Illinois	1,000
Edward R. Christianson, Fargo, North Dakota	100
McKinley H. Dorham, New York, New York	1,000
Alfred Drears, New York, New York	1,000
Gil Evans, New York, New York	1,500
Eric Gravatt, Washington, D.C.	1,000
Charles E. Haden, New York, New York	1,000
Bill Harris, Washington, D.C.	1,000
Marshall Hawkins, Washington, D.C.	1,000
Robert L. Holmes, Jr., Nashville, Tennessee	1,000
Gaston D. Holt, Nacogdoches, Texas	1,000
Charles H. Israels, New York, New York	1,000
Roger L. Jannotta, Albuquerque, New Mexico	1,000
Bertram L. Konowitz, Purchase, New York	1,000
Alan Levitt, New York, New York	750

Oliver Lake, St. Louis, Missouri	500
Antillio J. Macero, New York, New York	1,000
Robert B. Morgan, Champaign, Illinois	1,000
Joseph D. Newman, New York, New York	1,000
Michael A. Nock, San Francisco, California	1,000
Walter D. Redman, Brooklyn, New York	1,000
John A. Reilly, Jr., New York, New York	1,000
Adolph J. Sandole, Springfield, Pennsylvania	1,000
Joseph C. Scianni, New York New York	1,000
Clifford Thornton, Middletown, Connecticut	1,000
Louie C. Ventrella, Boise, Idaho	1,000
Alex Wilder, New York, New York	750
Joe L. Wilson, New York New York	1,000
Jazz Concerts in Schools and Other Community Places	**28,140**
Bethany College, West Virginia	210
Black Arts Music Society, Inc., Jackson, Mississippi	1,500
Blair County Civic Music Association, Altoona, Pennsylvania	1,250
Cadet Activities Trust Fund/ Cadet Fine Arts Forum, West Point, New York	900
Church of St. Gregory the Great, Brooklyn, New York	2,000
Clarenceville School District, Farmington, Michigan	1,000
College of DuPage, Glen Ellyn, Illinois	1,000
The Hartford Jazz Society, Inc., Connecticut	950
Left Bank Jazz Society, Inc., Baltimore, Maryland	2,000
Livingstone College, Salisbury, North Carolina	1,500
University of Missouri, Kansas City	970
University of Missouri, Columbia	2,000
Music for Long Island, Inc., North Massapequa, New York	2,000
Rutgers State University, New Brunswick, New Jersey	1,000
Soul Rock From The Rock, Inc., New York, New York	2,000
Student Union Board Association, Washington, D.C.	1,000
Unlimited Jazz, Ltd., Milwaukee, Wisconsin	2,000
Washington Theater Club, Inc., Washington, D.C.	600
Wayne Board of Education, Wayne, New Jersey	1,000
The Western College for Women, Oxford, Ohio	1,260
Young Audiences, Inc., New York, New York	1,000
Young Audiences of Wisconsin, Inc., Rice Lake	1,000
Short-term Jazz Residences at Colleges, Universities, Music Schools, and Other Cultural and Community Organizations	**83,005**
Alaska Festival of Music, Anchorage	2,000
American Association of Junior Colleges, Washington, D.C.	2,250
Arizona State University, Tempe	1,500
The Regents of the University of California, Los Angeles	1,000
Associated Students of the University of California, Santa Barbara	500
The University of Cincinnati, Ohio	1,000
Coe College, Cedar Rapids, Iowa	385
University of Colorado, Boulder	700
Columbia Basin College, Pasco, Washington	2,000
Community Series, Inc., Sherman, Texas	1,250
Coppin State College, Baltimore, Maryland	2,000
Drury College, Springfield, Missouri	2,000
East Carolina University, Greenville, North Carolina	1,500
Fort Valley State College, Georgia	485
Glassboro State College, New Jersey	1,000
Board of Control of Grand Valley State College, Allendale, Michigan	1,375
Hampton Institute, Virginia	1,850
Hiram College, Ohio	2,000
Hopkins Center for the Performing Arts, Hanover, New Hampshire	1,000
International Art of Jazz, Inc., Centereach, New York	2,000
International Art of Jazz, Inc., Centereach, New York	2,000
Iowa State University, Ames	750
Jackson State College of Science and Technology, Mississippi	1,000
The Jazz Composer's Orchestra Association, New York, New York	2,500
Jazzmobile, Inc., New York, New York	2,000
Lawrence University, Appleton, Wisconsin	2,000

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* Treasury Fund

Long Island University, Greenvale, New York	600
Louisburg College, North Carolina	750
Louisiana Music Educators Association, Inc. Metrairie	2,700
Loyola University, New Orleans, Louisiana	1,350
Loyola-Marymount, Los Angeles, Inc./Marymount College, California	1,000
University of Maryland, College Park	1,000
Mesa Community College, Arizona	1,980
The Regents of the University of Minnesota, Duluth	1,000
The Regents of the University of Minnesota, Duluth	2,000
University of Montana, Missoula	1,000
Moorhead State College, Minnesota	1,000
National Music Camp, Interlochen, Michigan	2,000
Nebraska Wesleyan University, Lincoln	1,000
Neshaminy School District, Langhorne, Pennsylvania	1,000
The New England Conservatory of Music, Boston, Massachusetts	3,000
North Carolina State University, Raleigh	1,000
University of Northern Iowa, Cedar Falls	1,000
Northern State College, Aberdeen, South Dakota	950
Oakland University, Rochester, Michigan	2,000
Prince George's Community College, Largo, Maryland	1,000
Richmond College of the City University of New York, Staten Island	1,000
Saint Augustine's College, Raleigh, North Carolina	1,000
Saint Peter's Lutheran Church/Jazz Interactions, Inc., New York, New York	4,000
The State University College at Potsdam, New York	1,000
Talladega College, Alabama	500
Tennessee Arts Commission	1,000
Turner House, Inc., Kansas City, Kansas	2,500
University of Utah, Salt Lake City	2,000
Western Illinois University, Macomb	2,000
The Wilmington Music School, Inc., Delaware	1,380
Youngstown State University, Ohio	1,250
Special Projects in Jazz	**86,420**
Antioch College, Yellow Springs, Ohio	22,500
Nathaniel P. Baggarly, Rockledge, Florida	1,000
Marion Brown, Brunswick, Maine	500
City of Jackson, Mississippi	780
Franklin S. Driggs, Brooklyn, New York	600
Fisk University, Nashville, Tennessee	3,500
Harlem Jazz Music Center, Inc., New York, New York	5,000
Memphis State University, Tennessee	750
Mobile Jazz Festival, Inc., Alabama	2,000
Morehouse College, Atlanta, Georgia	1,140
New York Hot Jazz Society, Inc., New York	1,000
University of Notre Dame/Collegiate Jazz Festival, Indiana	1,000
Stephen A. Reid, St. Albans, New York	1,000
Saint Peter's Lutheran Church/The Art of Black Music, New York, New York	2,000

Saint Peter's Lutheran Church/Jazz Interactions, Inc., New York, New York	21,300
Texas Tech University, Lubbock	1,700
Villanova University/Villanova Intercollegiate Jazz Festival, Pennsylvania	2,750
Yale University, New Haven, Connecticut	17,900
Travel-study Fellowships for Musicians and Students	**15,760**
Sinclair L. Acey, Boston, Massachusetts	500
Newman T. Baker, Salisbury, North Carolina	500
Mark M. Blumberg, Greenbelt, Maryland	500
Merrill R. Clark, Salt Lake City, Utah	230
Salvatore S. D'Alessandro, Middletown, Connecticut	500
Albert R. DeVaul, Bethany, West Virginia	480
Leon Dodson, Westbury, New York	500
Richard K. Drumm, West Springfield, Massachusetts	500
Neil K. Fahey, West Springfield, Massachusetts	500
Julius L. Farmer, Baton Rouge, Louisiana	500
Ashton V. Fletcher, Jr., Baltimore, Maryland	500
Dalnillo A. Florian, Staten Island, New York	500
Kirk A. Ford, Norco, Louisiana	500
Bruce L. Fowler, Salt Lake City, Utah	230
Glen R. Garrett, Salt Lake City, Utah	230
Stuart W. Goldberg, Salt Lake City, Utah	230
Daoud A. Haroon, Middletown, Connecticut	500
Lee M. Henderson, Middletown, Connecticut	500
Herman C. Jackson, Baton Rouge, Louisiana	500
Samuel O. Jacobs, Middletown, Connecticut	500
Harvey Kaiser, Brooklyn, New York	500
Willie Keyes, Baton Rouge, Louisiana	500
Hannon D. Lane, Petersburg, Virginia	500
Keith M. Lawrence, Boston, Massachusetts	500
Vance H. Lumme, Cleveland, Ohio	400
Paul T. Mazzacano, Lubbock, Texas	500
Rene Profit McLean, New York, New York	500
Kathleen M. Monahan, Middletown, Connecticut	500
Lloyd Oby, Baton Rouge, Louisiana	500
John P. Pearson, Bridgeport, Connecticut	500
Jerry A. Ranger, Salt Lake City, Utah	230
Robert E. Scott, Berkeley, California	500
George T. Souza, Salt Lake City, Utah	230
George L. Starks, Jr., Middletown, Connecticut	500
Christine Thornton, Middletown, Connecticut	500
Opera Program	**2,591,122**
Arizona Commission on the Arts and Humanities/Seattle Opera Company and Phoenix Symphony Association	25,000
Baltimore Opera Company, Inc., Maryland	20,750
The Center Opera Company, Minneapolis, Minnesota	45,000*
Central City Opera House Association, Denver, Colorado	40,000
Chautauqua Institution/The Chautauqua Opera Association, New York	21,745
Chautaqua Institution/The Chautauqua Opera Association, New York	26,560
Cincinnati Summer Opera Association, Inc., Ohio	20,000
Cincinnati Summer Opera Association, Inc., Ohio	40,000
City Center of Music and Drama, Inc., New York, New York	200,000*
Dallas Civic Opera Company, Inc., Texas	50,000
Detroit Grand Opera Association, Inc., Michigan	20,000
Goldovsky Opera Institute, Inc., Brookline, Massachusetts	50,000
Harford Theatre Association, Inc., Bel Air, Maryland	19,200
The Honolulu Symphony Society/The Hawaii Opera Theatre	25,000
Houston Grand Opera Theatre, Inc., Texas	50,000
The Juilliard School, New York, New York	50,000*
Kansas City Lyric Theatre, Missouri	20,000
Kentucky Opera Association, Inc., Louisville	12,100
Lyric Opera of Chicago, Illinois	175,000*

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* **Treasury Fund**

Manhattan School of Music, New York, New York	10,000
Metropolitan Opera Association, Inc., New York, New York	315,000*
Mississippi Opera Association, Inc., Jackson	10,000
The National Opera Institute, Washington, D. C.	350,000*
Oberlin College/Oberlin Music Theater, Ohio	10,000
Oklahoma Arts and Humanities Council/Kansas City Lyric Theater	17,865
The Opera Association of New Mexico/Santa Fe Opera	1,350*
The Opera Association of New Mexico/Santa Fe Opera	50,000*
The Opera Association of New Mexico/Santa Fe Opera	10,400*
The Opera Company of Boston, Inc., Massachusetts	50,000
Opera Company of the Syracuse Symphony Orchestra, Inc., New York	20,000
Opera Festival Association, Inc., Glens Falls, New York	12,102*
Opera Festival Association, Inc., Glens Falls, New York	50,000*
Opera Guild of Greater Miami, Florida	10,000
Philadelphia Musical Academy Pennsylvania	15,000
Portland Opera Association, Inc., Oregon	26,000
Saint Paul Opera Association, Minnesota	50,000*
The San Diego Opera Guild, California	50,000
San Francisco Opera Association/Western Opera Theater, California	25,000*
San Francisco Opera Association/Western Opera, Theater, California	150,000*
San Francisco Opera Association, California	202,800*
Seattle Opera Association, Inc., Washington	150,250*
University of Southern California, Los Angeles	40,000*
Spring Opera of San Francisco, California	25,000
The Tri-Cities Opera Workshop, Inc., Binghamton, New York	15,000
The Tri-Cities Opera Workshop, Inc., Binghamton, New York	15,000

Orchestra Program 5,307,259.80

Chamber Orchestras	**130,200**
Music for Long Island, Inc./Orchestra da Camera, New York, New York	80,200*
St. Paul Civic Philharmonic Society, Inc., Minnesota	50,000*

Major Orchestras	**3,844,828.80**
American Symphony Orchestra, Inc., New York, New York	50,000
Atlanta Arts Alliance, Inc./Atlanta Symphony Orchestra, Georgia	181,188*
Atlanta Symphony Orchestra, Georgia	13,650
Baltimore Symphony Orchestra Association, Inc., Maryland	100,000
Boston Symphony Orchestra, Inc., Massachusetts	200,000*
Buffalo Philharmonic Orchestra Society, Inc., New York	73,850
The Orchestral Association/Chicago Symphony Orchestra, Illinois	100,000
Cincinnati Symphony Orchestra, Inc., Ohio	200,000*
Musical Arts Association/The Cleveland Orchestra, Ohio	200,000*
Dallas Symphony Association, Inc., Texas	100,000
Denver Symphony Association, Colorado	100,000
Detroit Symphony Orchestra, Inc., Michigan	100,000
Houston Symphony Society, Texas	50,000
Indiana State Symphony Society, Inc./Indianapolis Symphony Orchestra	56,000
Kansas City Philharmonic Association, Missouri	75,000
Milwaukee Symphony Orchestra, Inc., Wisconsin	83,000
The Minnesota Orchestral Association/Minnesota Orchestra, Minneapolis	125,000*
The Minnesota Orchestral Association/Minnesota Orchestra, Minneapolis	12,000
National Symphony Orchestra Association of Washington, D. C.	200,000
National Symphony Orchestra Association of Washington, D. C.	130,000*
National Symphony Orchestra Association of Washington, D. C.	2,861*
New Orleans Philharmonic Symphony Orchestra, Louisiana	201,000*
Philadelphia Orchestra Association, Pennsylvania	100,000
The Philharmonic Symphony Society of New York, Inc., New York	100,000
The Pittsburgh Symphony Society, Pennsylvania	200,000*
Rochester Civic Music Association, Inc./Rochester	

Philharmonic Orchestra, New York	100,000
Saint Louis Symphony Society, Missouri	202,779.80*
San Francisco Symphony Association, California	200,000*
Seattle Symphony Orchestra, Inc., Washington	150,000*
Southern California Symphony-Hollywood Bowl Association/Los Angeles Philharmonic Orchestra	200,000*
Symphony Society of San Antonio, Texas	100,000
Utah Symphony Society, Salt Lake City	138,500*
Metropolitan Orchestras	**956,641**
The Albany Symphony Orchestra, Inc., New York	10,000
Albuquerque Civic Orchestra, New Mexico	20,000
Birmingham Symphony Association, Alabama	17,500
Charlotte Symphony Orchestra Society, Inc., North Carolina	20,000
Chattanooga Symphony Association, Inc., Tennessee	10,000
Columbus Symphony Orchestra, Ohio	14,000
Corpus Christi Symphony Society, Texas	6,000
El Paso Symphony Orchestra Association, Texas	10,000
Erie Philharmonic Society, Pennsylvania	15,000
Evansville Philharmonic Orchestral Corporation, Indiana	10,000
Festival Casals, Inc./Puerto Rican Symphony Orchestra, San Juan	25,000
The Florida Symphony Orchestra, Inc., Orlando	20,000
The Fort Wayne Philharmonic Orchestra, Inc., Indiana	15,000
The Fresno Philharmonic Association, California	24,750
Glendale Symphony Orchestra Association, California	30,000*
Grand Rapids Symphony Society, Michigan	11,380
Symphony Society of Greater Hartford, Inc., Connecticut	20,000
Greater Miami Philharmonic Society, Inc., Coral Gables, Florida	30,000*
Honolulu Symphony Society, Hawaii	84,000
Hudson Valley Philharmonic Society, Inc., Poughkeepsie, New York	10,000*
Jackson Symphony Orchestra Association, Mississippi	35,000
Jacksonville Symphony Association, Florida	15,000
Kalamazoo Symphony Society, Inc., Michigan	6,450
Knoxville Symphony Society, Inc., Tennessee	10,900
Louisville Philharmonic Society, Kentucky	16,016
Memphis Orchestral Society, Inc., Tennessee	20,000
Nashville Symphony Association, Tennessee	14,530
New Haven Symphony Orchestra, Inc., Connecticut	43,100*
New Jersey Symphony Orchestra, Newark	82,000
Norfolk Symphony Association, Virginia	12,000
The North Carolina Symphony Society, Inc., Chapel Hill	17,550
Oakland Symphony Orchestra Association, California	5,000
Oklahoma City Symphony Society, Oklahoma	20,000
The Omaha Civic Music Association, Nebraska	10,675
Oregon Symphony Society, Portland	10,000
Phoenix Symphony Association, Arizona	13,375
Portland Symphony Orchestra, Maine	20,000
Rhode Island Philharmonic Orchestra, Providence	25,000
The Richmond Symphony, Inc., Virginia	14,915
Sacramento Symphony Association, California	13,000
Shreveport Symphony Orchestra, Louisiana	9,500
Spokane Symphony Orchestra, Washington	15,000
Spokane Symphony Orchestra, Washington	15,000
The Springfield Orchestra Association, Inc., Massachusetts	15,000
Syracuse Symphony Orchestra, Inc., New York	20,000
Toledo Symphony Association, Inc., Ohio	25,000
Tucson Symphony Society, Arizona	15,000
Wichita Symphony Society, Kansas	20,000
Youngstown Symphony Society, Ohio	15,000
Special	**375,590**
American Symphony Orchestra League, Vienna, Virginia	75,000
American Youth Performs Foundation, Inc., New York, New York	20,000*

*** Treasury Fund**

The Arkansas Orchestra Society, Inc., Little Rock	5,000
Colorado Philharmonic, Inc., Evergreen	10,000*
Glendale Community College/ Symphony West Association/ Phoenix Symphony Association, Arizona	5,255
The Grand Teton Music Festival, Teton Village, Wyoming	11,500
Minnesota State Arts Council	40,000
Minot Symphony Association, Inc., North Dakota	1,500
Missouri State Council on the Arts	80,000
Music Associates of Aspen, Inc./Aspen Chamber Symphony, Colorado	50,000
Saratoga Performing Arts Center, Inc., Saratoga Springs, New York	10,000*
Southern California Choral Music Association, Los Angeles	30,000*
Symphony of the New World, Inc., New York, New York	10,000
The Vermont Symphony Orchestra Association, Inc., Middlebury	21,500*
Yavapai Symphony Association, Prescott, Arizona	5,835

Services to the Field 59,000

American Symphony Orchestra League, Vienna, Virginia	5,000
American Symphony Orchestra League, Vienna, Virginia	10,000
Music Critics Association Educational Activities, Inc., Washington, D. C.	9,000
Music Critics Association Educational Activities, Inc., Washington, D. C.	1,000
National Guild of Community Music Schools, Inc., New York, New York	17,500
Peabody Institute of the City of Baltimore/Council of Independent Professional Schools of Music, Maryland	16,500

Training 554,652.78

Conservatory Program 486,852.78

The Cleveland Institute of Music, Ohio	64,000*
The Juilliard School, New York, New York	100,000*
Manhattan School of Music, New York, New York	70,000*
The Mannes College of Music, New York, New York	50,000*
The New England Conservatory of Music, Boston, Massachusetts	42,764*
The New School of Music, Inc., Philadelphia, Pennsylvania	20,000
Peabody Institute of the City of Baltimore, Maryland	70,088.78*
The San Francisco Conservatory of Music, Inc., California	70,000*

Kodaly Program 67,800

Mary Allmon, Chickamauga, Georgia	3,600
Virginia Lee Anderson, Longmont, Colorado	3,600
Julie Ellen Blue, St. Paul, Minnesota	3,600
Betty Jean Hillmon, Clovis, California	3,600
University of Illinois, Urbana	14,000
Patricia Ann Meyer, Cedarhurst, New York	3,600
Anne Lucille Patterson, Avondale Estates, Georgia	3,600
Alexander Ringer, Urbana, Illinois	25,000
Claire Regina Steckman, Highland Park, New Jersey	3,600
Margaret Lynn Wallace, Mercer Island, Washington	3,600

Young Artists Program 15,000

Young Concert Artists, Inc., New York, New York	15,000

Public Media $1,979,877

Education 173,775

The American Film Institute/ National Association of Media Educators, Washington, D. C.	40,000
Arthur S. Barron, New York, New York	7,000
Scott Bartlett, San Francisco, California	2,900
Trustees of Boston University, Massachusetts	3,000
The Regents of the University of California, Berkeley	3,000
The Regents of the University of California, Los Angeles	3,000
Center for Understanding Media, New York, New York	25,000
Columbia University Teachers College, New York, New York	8,000
Educational Film Library Association, Inc., New York, New York	24,270
University of Illinois/Screen Educators' Society, Chicago	10,000
Kent School Corporation, Connecticut	10,000
Massachusetts Institute of Technology, Cambridge	3,200
The Museum of Modern Art, New York, New York	3,000
New York University, New York	2,666
Portland State University, Oregon	3,759

Research Foundation of the State University of New York, Buffalo	5,000
Rice University, Houston, Texas	6,980
University Film Study Center, Inc., Cambridge, Massachusetts	13,000
Film Preservation	**300,000**
The American Film Institute, Washington, D. C.	20,000
The American Film Institute, Washington, D. C.	50,000
The American Film Institute/George Eastman House, Inc., Rochester, New York/The Museum of Modern Art, New York, New York/The Library of Congress, Washington, D. C.	230,000
General Programs	**1,124,244**
The American Film Institute, Washington, D. C.	1,000,000
The American Film Institute, Washington, D. C.	37,500*
Global Village Video Resource Center, New York, New York	14,500
Greeneville Arts Guild, Inc., Tennessee	7,244
Human, Organizational, Political, Economic Development, Inc./Black Arts Center, Houston, Texas	25,000
Minneapolis Society of Fine Arts/Minneapolis College of Art and Design, Minnesota	7,000
The New Classroom, Washington, D. C.	16,000
St. Paul Council of Arts and Sciences, Minnesota	11,000
Woody and Steina Vasulka, New York, New York	1,000
Gene Youngblood, Los Angeles, California	5,000
Joint National Endowment for the Arts/Corporation for Public Broadcasting Program	**52,168**
Corporation for Public Broadcasting, Washington, D. C.	15,028
Allan D. Miller, New York, New York	21,300
University of New Hampshire/NHN-TV, Durham	15,840
Programming in the Arts	**183,195**
Les Blank, Hollywood, California	10,000
Carnegie Hall Corporation, New York, New York	12,500
Community Television of Southern California/KCET-TV, Los Angeles	9,775
Educational Broadcasting Corporation/NET Division, New York, New York	50,000
Educational Broadcasting Corporation/NET Division, New York, New York	25,000
International Film Seminars, Inc., New York, New York	10,000
Donald Lenzer, New York, New York	2,000
Metropolitan Pittsburgh Educational Television Station/WQED-TV, Pennsylvania	30,000
Mills College, Oakland, California	6,720
National Public Radio, Inc., Washington, D. C.	7,200
WGBH-TV Educational Foundation, Boston, Massachusetts	20,000
Regional Development	**146,495**
The American Federation of Arts, New York, New York	5,300
The Art Institute of Chicago, Illinois	7,425
The Regents of the University of California/Pacific Film Archive, Berkeley	19,210

*** Treasury Fund**

The Regents of the University of California, Los Angeles	20,000
University of Colorado, Boulder	15,000
Kansas City Art Institute, Missouri	11,380
The Museum of Modern Art, New York, New York	8,180
The Portland Art Association, Oregon	15,000
University Film Study Center, Inc., Cambridge, Massachusetts	15,000
Walker Art Center, Inc., Minneapolis, Minnesota	20,000
Whitney Museum of American Art, New York, New York	10,000

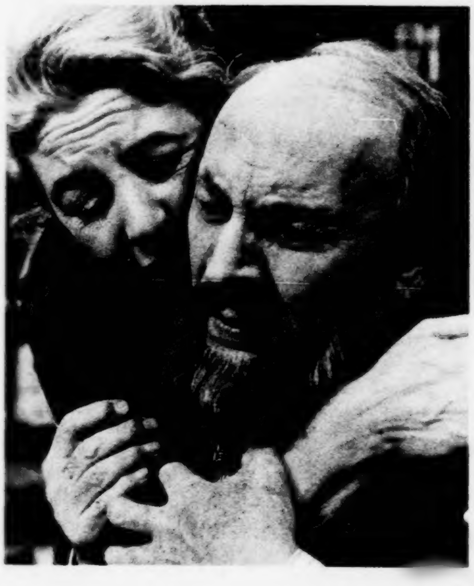
Special Projects $656,228

Crafts Program 48,750

Maryland Arts Council	3,500
The New Mexico Arts Commission	4,500
Penland School of Crafts, North Carolina	8,750
The City Art Museum of St. Louis, Missouri	2,000
Waterloo Recreation Commission, Iowa	30,000

General Programs 237,600

Associated Councils of the Arts, New York, New York	50,000
Associated Councils of the Arts/Young Friends of the Arts, New York, New York	4,500
Associated Councils of the Arts/Opportunity Resources for the Performing Arts, New York, New York	5,000
Association for the Arts of the New Jersey State Museum, Trenton	5,000
The Corporation of Yaddo, Saratoga Springs, New York	10,000
Hospital Audiences, Inc., New York, New York	30,000
The MacDowell Colony, Inc., Peterborough, New Hampshire	25,000*
Mimes and Masques Theatre for Youth, Inc., Washington, D. C.	5,000
National Council of Jewish Women, Charleston, West Virginia Section, Inc./"Appalachian Corridors: Exhibition 3"	2,500
National Folk Festival Association, Inc., Washington, D. C.	25,000
National Recreation and Park Association, Washington, D. C.	700
Rhode Island Arts Foundation at Newport, Inc./Newport Music Festival	5,000
John B. Stetson University/School of Music, DeLand, Florida	10,000
The Theater at Monmouth, Maine	10,000
Virginia Commission of the Arts and Humanities	9,000
Volunteer Lawyers for the Arts, New York, New York	20,000
Washington University, St. Louis, Missouri	15,900
West Virginia Opera Theatre, Inc., Charleston	5,000



Regional Development 185,000

The Colorado Foundation on the Arts and Humanities	30,000
The Federation of Rocky Mountain States, Inc., Denver, Colorado	90,000
Minnesota State Arts Council	65,000

State Arts Council Development 184,878

Internship Program 19,950

Maine State Commission on the Arts and the Humanities	6,650
Mississippi Arts Commission	6,650
Oklahoma Arts and Humanities Council	6,650

Regional Meetings Program 4,600

The Colorado Foundation on the Arts and Humanities, Denver	4,600

Special State Grants	**160,328**
Alabama State Council on the Arts and Humanities	1,337
Alabama State Council on the Arts and Humanities	2,150
Alaska State Council on the Arts	10,000
Arizona Commission on the Arts and Humanities	4,500
Arizona Commission on the Arts and Humanities	10,000
Arizona Commission on the Arts and Humanities	10,000
California Arts Commission	2,950
Connecticut Commission on the Arts	6,988
Hawaii State Foundation on Culture and the Arts	10,000
Indiana Arts Commission	4,859
Louisiana Council for Music and Performing Arts, Inc.	7,500
Maine State Commission on the Arts and the Humanities	950
Maine State Commission on the Arts and the Humanities	4,000
Maryland Arts Council	744
Michigan Council for the Arts	10,000
Minnesota State Arts Council	1,250
Mississippi Arts Commission	10,000
Nebraska Arts Council	10,000
New Hampshire Commission on the Arts	10,000
The New Mexico Arts Commission	2,500
Ohio Arts Council	1,234
Oklahoma Arts and Humanities Council	1,250
Oregon Arts Commission	10,000
Oregon Arts Commission	1,000
South Dakota State Fine Arts Council	5,000
Tennessee Arts Commission	6,875
Utah State Division of Fine Arts	1,073
Virginia Commission of the Arts and Humanities	2,500
Washington State Arts Commission	10,000
Washington State Arts Commission	1,168
Wyoming Council on the Arts	500

Theatre $2,696,000

Aid to Experimental Theatres, New Play Producing Groups, and Playwright Development Programs 463,000

Americans for Indian Opportunity, Inc./American Indian Theatre Ensemble, Washington, D.C.	25,000
The Barbwire Theatre, Inc., San Francisco, California	9,500
The Berkshire Theatre Festival, Inc., Stockbridge, Massachusetts	20,000*
Trustees of Boston University/Workshop for Playwrights, Massachusetts	10,000
The Changing Scene, Inc., Denver, Colorado	2,500
City Street Theatre Ensemble, Inc., Brooklyn, New York	15,000
The Company Theatre Foundation, Los Angeles, California	30,000
Contemporary Arts Foundation/The Warehouse Theatre, Oklahoma City, Oklahoma	2,500
Firehouse Theater Company, San Francisco, California	10,000
Free Southern Theater, New Orleans, Louisiana	20,000
The House Monkey, Inc., New York, New York	7,500
Illinois Arts Council Foundation/Free Street Theatre, Chicago	20,000
Magic Theatre, Incorporated, Berkeley, California	10,000
Magic Theatre Foundation, Omaha, Nebraska	2,500
The National Shakespeare Company, Inc./Cubiculo Experimental Arts Center, New York, New York	5,000
The New Dramatists Committee, Inc., New York, New York	7,500
Eugene O'Neill Memorial Theatre Foundation, Inc./National Playwrights Conference (Summer of 1971), Waterford, Connecticut	40,000
Eugene O'Neill Memorial Theatre Foundation Inc./National Playwrights Conference (Summer of 1972), Waterford, Connecticut	40,000
The Open Theatre, Inc., New York, New York	40,000
Rabbit-Hole, Inc., New York, New York	20,000
The Ridiculous Theatrical Company, Inc., New York, New York	10,000
The Roundabout Theatre, Inc., New York, New York	10,000
South Coast Repertory, Inc., Costa Mesa, California	2,500
Southeastern Academy of Theatre and Music, Inc./Academy Theatre, Atlanta, Georgia	30,000
Studio Watts Workshop, Los Angeles, California	5,000
The Theater for the New City Foundation, Inc., New York, New York	12,000

*** Treasury Fund**

Theatre For The Forgotten, Inc., New York, New York	7,500
Theatre Genesis, Inc., New York, New York	15,000
Theatre Workshop, Boston, Inc., Massachusetts	15,000
The Wooster Group, Inc./The Performance Group, New York, New York	19,000

Aid to Professional Theatre Companies 1,589,500

Actors Theatre of Louisville, Inc., Kentucky	25,000
Alley Theater, Houston, Texas	80,000*
The American Conservatory Theatre Foundation, San Francisco, California	95,000
The American Place Theatre, Inc., New York, New York	25,000
American Shakespeare Festival Theatre and Academy of Connecticut, Stratford	50,000
The Art Institute of Chicago/Goodman Theatre, Illinois	15,000
Asolo Theatre Festival Association, Inc., Sarasota, Florida	12,500
Atlanta Arts Alliance, Inc./Alliance Theatre Company, Georgia	10,000
Bucks County Theatre Company, New Hope, Pennsylvania	10,000
Center Stage Associates, Inc., Baltimore, Maryland	35,000
Center Theatre Group of Los Angeles, California	95,000
Chelsea Theater Center, Inc., Brooklyn, New York	50,000
The Cleveland Play House, Ohio	12,000
Connecticut Players Foundation, Inc./Long Wharf Theatre, New Haven	50,000
A Contemporary Theater, Inc., Seattle, Washington	5,000
Dallas Theater Center, Texas	25,000
Foundation for Repertory Theatre of Rhode Island/Trinity Square Repertory Company, Providence	50,000
Guthrie Theatre Foundation, Minneapolis, Minnesota	150,000*
Hartford Stage Company, Inc., Connecticut	50,000
LaMama Experimental Theatre Club, Inc., New York, New York	75,000
Milwaukee Repertory Theater, Inc., Wisconsin	25,000
The Mummers Theatre, Inc., Oklahoma City, Oklahoma	15,000
The Negro Ensemble Company, Inc., New York, New York	75,000
New York Shakespeare Festival, New York	125,000
Oakland University/Meadow Brook Theatre, Rochester, Michigan	10,000
Old Globe Theatre, San Diego, California	10,000
Playhouse in the Park, Cincinnati, Ohio	25,000
Repertory Theatre of Lincoln Center, Inc., New York, New York	25,000
Seattle Repertory Theatre, Washington	50,000
Springfield Theatre Arts Association, Inc. for Stage/West, Massachusetts	17,500

Theatre Company of Boston, Inc., Massachusetts	*15,000
Theatre Incorporated/Phoenix Theatre, New York, New York	50,000
The Washington Drama Society, Inc./Arena Stage, Washington, D.C.	10,000
The Washington Drama Society, Inc./Arena Stage, Washington, D.C.	117,500
Washington Theater Club, Inc., Washington, D.C.	25,000
Webster College/Repertory Theatre at Loretto-Hilton Center, St. Louis, Missouri	25,000
Yale University/Yale Repertory Theatre, New Haven, Connecticut	50,000

General Programs 643,500

American National Theatre and Academy, New York, New York	270,000
American National Theatre and Academy, New York, New York (carry-over from 1971)	37,500
American Theatre Association, Inc./University Resident Theatre Association, Washington, D.C.	16,000
Brooklyn College of the City University of New York/Theatre Artisan Training Program, New York	70,000
The Catholic University of America/Hartke Theatre, Washington, D.C.	20,000
The Foundation for the Extension and Development of the American Professional Theatre, Inc., New York, New York	10,000
International Center of Theatre Creation, Inc., New York, New York	60,000
International Theatre Institute of the United States, Inc., New York, New York	45,000
The Paper Bag Players, Inc., New York, New York	30,000
Performing Arts Repertory Theatre Foundation, Inc., New York, New York	10,000
Research Foundation of the State University of New York/National Center of the International Association of Theatres for Children and Youth, Albany	25,000
Theatre Development Fund, Inc., New York, New York	50,000

Visual Arts $940,504.95

Art Critics Fellowships 30,000

Elizabeth Baker, New York, New York	3,000
Lizzie Borden, Flushing, New York	3,000
Max Kozloff, New York, New York	3,000
Lucy Lippard, New York, New York	3,000
Joseph Mashek, New York, New York	3,000
Annette Michaelson, New York, New York	3,000
Kenworth Moffett, Wellesley, Massachusetts	3,000
Gregorie Muller, New York, New York	3,000
Carter Ratcliff, New York, New York	3,000
Barbara Reise, Paradise Valley, Arizona	3,000

Artists, Critics, Photographers, and Craftsmen in Residence Program 107,850

Antioch College, Columbia, Maryland	2,500
Arizona Commission on the Arts and Humanities/Arizona Western College, Yuma	*2,000
Arizona Commission on the Arts and Humanities/Arizona Western College, Yuma	1,500

*** Treasury Fund**

Arizona Commission on the Arts and Humanities/Northern Arizona University, Flagstaff	1,500
Arkansas Art Center, Little Rock	4,500
Artists for Environment Foundation, Columbia, New Jersey	3,000
Auburn University/Seminar Council of Montgomery, Inc., Alabama	2,000
Birmingham Art Association, Inc., Alabama	1,150
Brown University, Providence, Rhode Island	1,375
California Institute of Technology, Pasadena	1,500
California Palace of the Legion of Honor/M.H. de Young Memorial Museum, San Francisco	1,500
California State College, Pennsylvania	1,500
Everson Museum of Art of Syracuse and Onondaga County, New York	1,500
The Gallery of Contemporary Art of Chicago, Illinois	1,500
Governors State University, Park Forest South, Illinois	1,500
The Solomon R. Guggenheim Foundation, New York, New York	1,500
Institute of American Indian Arts, Santa Fe, New Mexico	6,750
The Memphis Academy of Art, Tennessee	1,500
Montana State University, Bozeman	3,000
Montgomery College, Rockville, Maryland	1,500
University of Nevada, Reno	1,500
New Mexico State University, Las Cruces	1,500
New York University, New York	3,500
The Ohio State University Research Foundation, Columbus	3,075
Parsons School of Design, New York, New York	1,500
Sacramento State College, California	2,500
Siouxland Council of Arts and Sciences, Inc. Sioux City, Iowa	1,500
Skowhegan School of Painting and Sculpture, Maine	2,000
University of South Carolina, Columbia	2,000
Southwest Craft Center, San Antonio, Texas	1,500
Texas Commission on the Arts and Humanities/St. Stephens School, Austin	1,500
Union of Independent Colleges of Art, Inc., Kansas City, Missouri	24,000
University of Virginia, Charlottesville	1,500
Virginia Commonwealth University, Richmond	1,500
Washington University, St. Louis, Missouri	2,000
Washington University, St. Louis, Missouri	1,500
Western Washington State College, Bellingham	1,500
University of Wisconsin/Center for Twentieth Century Studies, Milwaukee	1,500
Yale University, New Haven, Connecticut	8,000
Yavapai College, Prescott, Arizona	1,500
Artists' Services	**71,800**
The American Federation of Arts, New York, New York	50,000*
Artists Equity Fund, Inc., Glassboro, New Jersey	2,500
Boston Public Library, Massachusetts	10,000

Foundation for the Community of Artists, New York, New York	4,000
The Trustees of the Hamline University of Minnesota, St. Paul	3,000
Private Arts Foundation of Washington/Conference of Women in the Visual Arts, Washington, D.C.	2,000

General Programs 4,079.95

The MacDowell Colony, Inc., Peterborough, New Hampshire	3,209*
The National Park Service (Transfer), Washington, D.C.	870.95

Inner City Mural Program 102,700

Boston Foundation, Inc., Massachusetts	15,000
City Walls, Inc., New York, New York	10,000
Community Arts Foundation, Chicago, Illinois	15,000
Community Arts Foundation, Chicago, Illinois	10,000
Cultural Council Foundation/ City Arts Workshop, Inc., New York, New York	8,000
Dayton Art Institute, Ohio	7,000
Fort Wayne Fine Arts Foundation, Inc., Indiana	4,700
Grand Community Organization, Chicago, Illinois	3,000
New Jersey State Council on the Arts	10,000
Ohio Arts Council	10,000
Philadelphia Museum of Art, Pennsylvania	8,000
City of St. Louis, Missouri	2,000

Short-Term Activities 73,997

Acts of Art, Inc., New York, New York	3,000
Dana Atchley, Portsmouth, Rhode Island	3,000
Brooklyn Institute of Arts and Sciences/Community Gallery, Brooklyn, New York	14,500
Harold Cohen, San Diego, California	3,000
The Floating Foundation of Photography, New York, New York	3,000
Florida State University, Computer-Assisted Instruction Center, Tallahassee	2,497
Anthony Martin, New York, New York	3,000
New York Light Ensemble, Inc., New York	2,000
Open Channel, Inc./Intermedia Institute, New York, New York	5,000
Rutgers State University, New Brunswick, New Jersey	30,000
West Coast-Art Center, Inc./Market Street Program, Venice, California	5,000

Works of Art in Public Places 346,900

The Ben Shahn Foundation, Inc., New York, New York	10,200*
City of Berkeley, California	8,000
City of Fort Worth, Texas	35,000
Group for Environmental Education, Inc./International Design Conference, Philadelphia, Pennsylvania	20,000
City of Inglewood, California	37,500
City of Joplin, Missouri	10,000
City of Kirkland, Washington	4,200
City of Lansing, Michigan	45,000
The Municipal Art Society of New York/Public Arts Council, New York	10,000
Park Forest South Cultural Foundation, Illinois	120,000*
City of St. Louis, Missouri	45,000
University of Vermont and State Agricultural College, Burlington	2,000

Workshops 203,478

Akron Art Institute, Ohio	2,500
The American Federation of Arts/ Fine Arts Work Center in Provincetown, Inc., Massachusetts	15,000
Arizona Commission on the Arts and Humanities	1,000
The Common Ground of the Arts, Detroit, Michigan	5,578
The Common Ground of the Arts, Detroit, Michigan	10,000
Frederick Douglass Institute of Negro Arts and History/ Workshop for Silkscreen Printmaking, Washington, D.C.	8,500
Fine Arts Work Center in Provincetown, Inc., Massachusetts	6,500
University of Kansas, Lawrence	2,000
Jeffrey N. Lew/112 Greene Street Gallery, New York, New York	8,500
Market Street Program, Venice, California	8,500
Massachusetts Institute of Technology, Cambridge	100,000*
The New York Foundation for the Arts, Inc./Women's Interart Center, New York	1,000
New York University, New York	2,000
Pacific Northwest Arts Center/ Pilchuck Workshop, Hauberg Tree Farm, Washington	2,000
Pottery Northwest, Inc., Seattle, Washington	2,000

*** Treasury Fund**

Printmaking Workshop, Inc., New York, New York	5,000
Roswell Museum and Art Center, New Mexico	5,000
San Francisco Art Commission, California	2,000
San Francisco Art Commission/ Associated American Indian Arts Workshops, California	5,000
Robert G, Stanley/Southern Graphic Arts Circle, Micanopy, Florida	2,400
Trails Regional Library/Four County Art Association, Warrensburg, Missouri	1,000
Whitney Museum of American Art, New York, New York	5,000
Zune Studios, Ltd., Denver, Colorado	3,000

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Consultants Fiscal Year 1972

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Education

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Expansion Arts

Hedi Butler Nelson

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Renato Danese

Theatre

John Hirsch
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State and Community Programs Special Projects

Charles Counts
Rose Slivka

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Dick Rowan
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Eric Sutherland, Walker Art Center
Allan B. Tepper
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From the White House

Washington, D. C.
May 16, 1972

One year ago I asked the heads of 63 Federal agencies to determine ways by which their agencies could more vigorously assist the arts and, in turn, how the arts might be used to enhance their programs. The response to that request has been gratifying, calling fresh attention to the importance of the arts in the daily operations of Government and leading to the development of several recommendations by the National Endowment for the Arts.

Today, based upon this first set of recommendations by the Endowment, I am pleased to announce that we shall move forward on three fronts:

- First, I am asking the Federal Council on the Arts and Humanities to sponsor an annual Design Assembly for Federal administrators and artists.
- Second, I am asking the National Endowment for the Arts to appoint a special ad hoc task force committee to review and expand the publication, *Guiding Principles for Federal Architecture;* this document was first printed in 1962 and set forth broad aesthetic recommendations of considerable value. I am also asking the National Endowment to recommend a program for including art works in new Federal buildings.
- Third, I am taking a series of actions to improve Federal graphics and publications. The National Endowment will now be responsible for coordinating the efforts of the executive agencies to upgrade their graphics. I am also requesting Federal agency heads to make a comprehensive review of their own graphics and production, and I am asking the Civil Service Commission to review existing procedures for employing artists, architects and designers for Federal service. The Commission is also to evaluate the need for expert rating panels to review credentials and portfolios of applicants for such jobs, as is done in other professional areas.

The people of this country are increasingly concerned—and properly so—with the physical appearance of their communities. There should be no doubt that the Federal Government has an appropriate and critical role to play in encouraging better design, and I am hopeful that the actions announced today will enable the Government to reflect new standards of excellence in all of its design endeavors.

Richard Nixon